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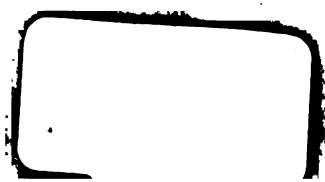
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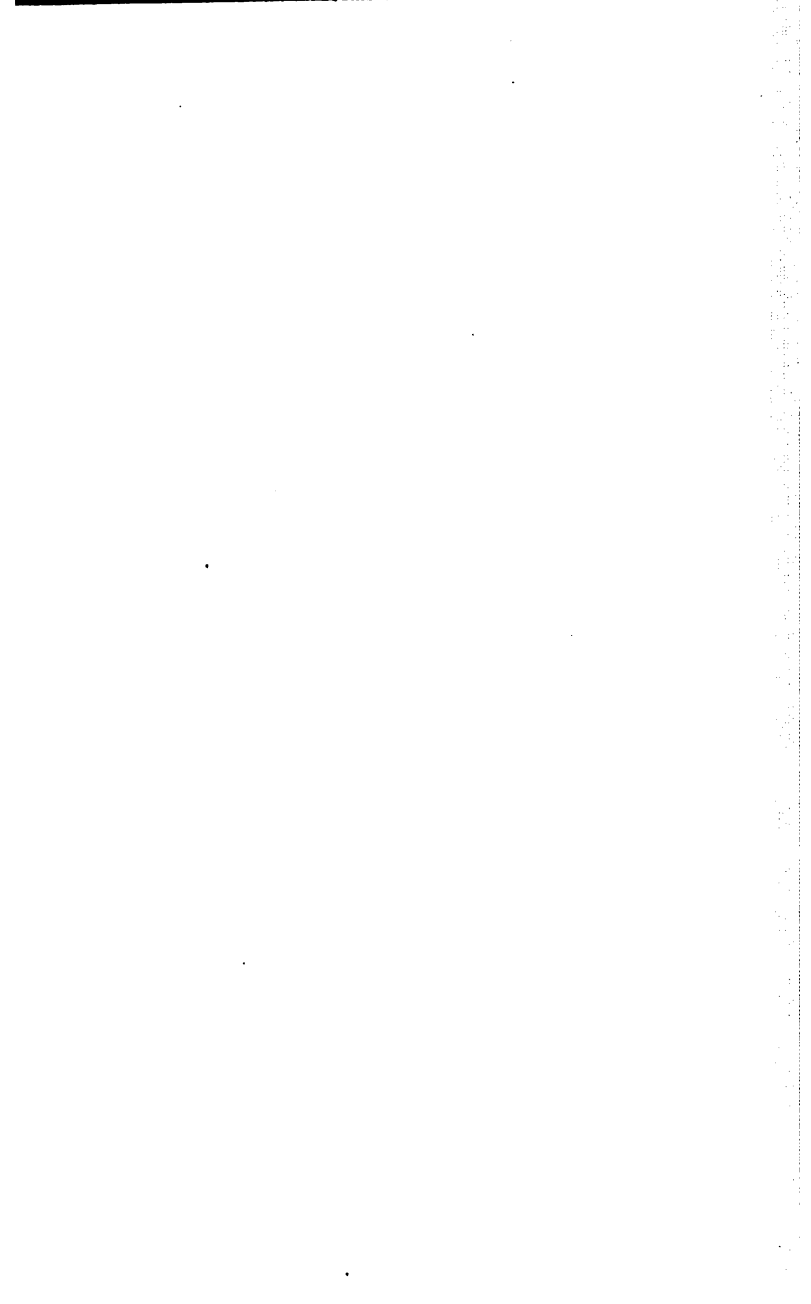
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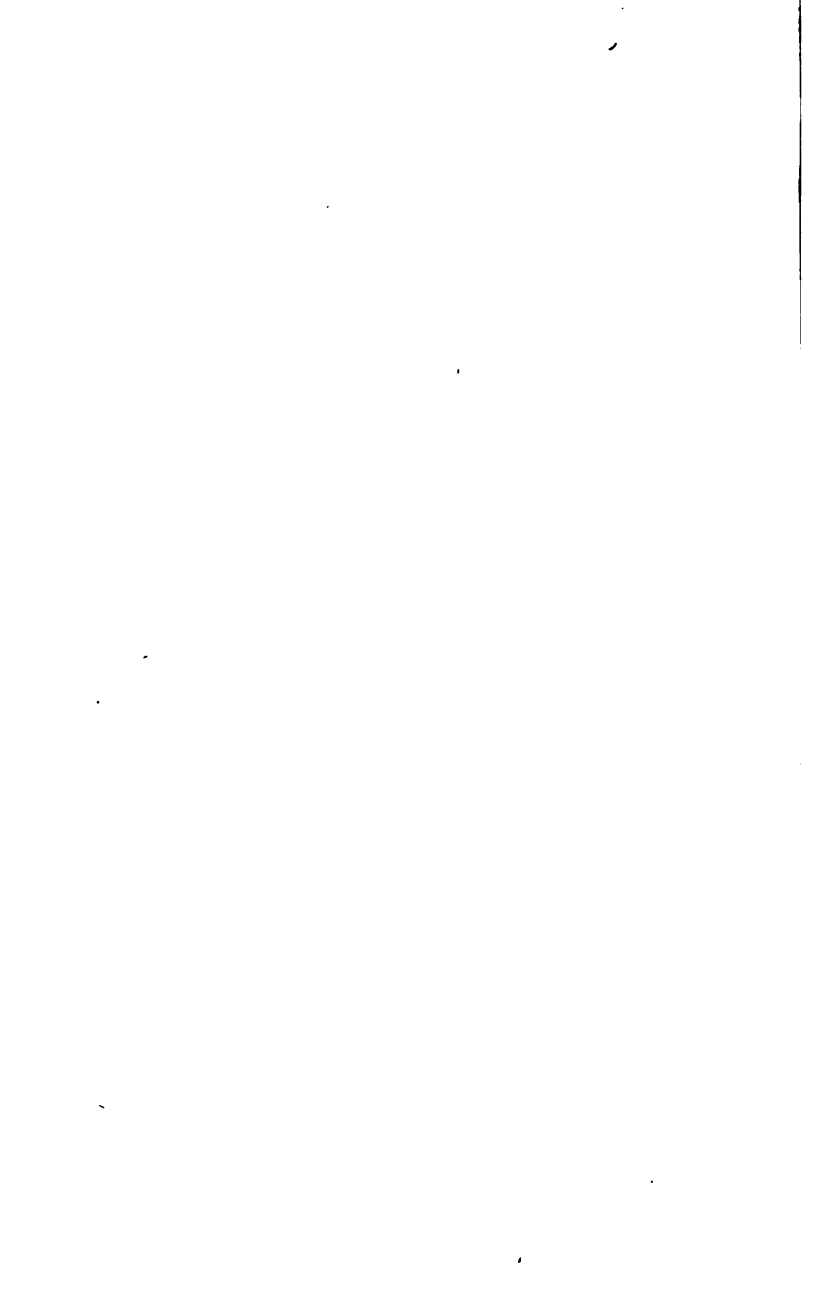


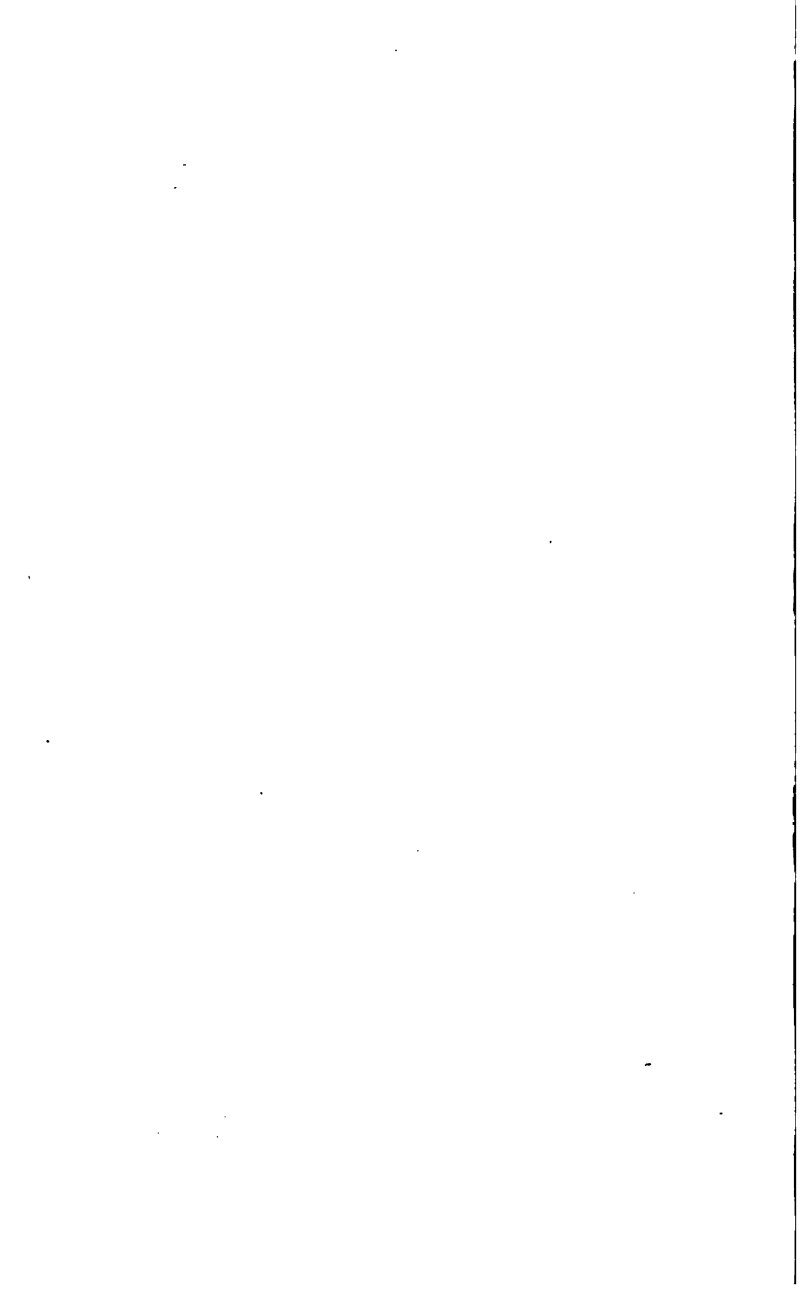
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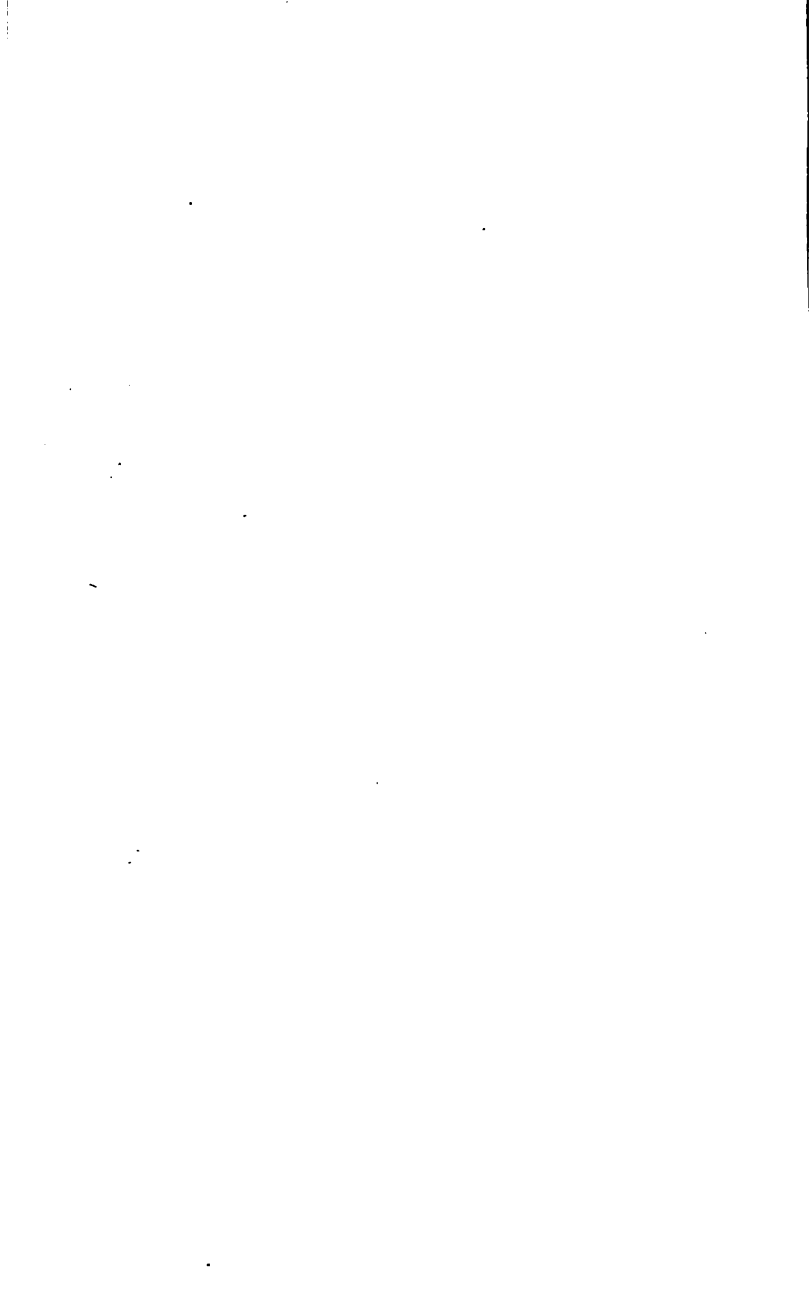


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SOPHOCLIS TRACHINIAE.

Cambridge:

PRINTED BY C. J. CLAY, M.A.
AT THE UNIVERSITY PRESS.

Sophocles

SOPHOCLIS TRACHINIAE,

WITH NOTES AND INTRODUCTION

BY

ALFRED PRETOR, M.A.,

(LATE OF TRINITY COLLEGE)

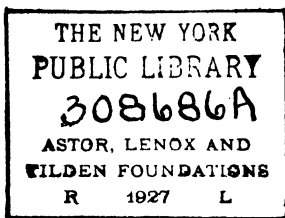
FELLOW OF S. CATHARINE'S COLLEGE, CAMBRIDGE, EDITOR OF
PERSIUS AND CICERO AD ATTICUM, BOOK I., WITH
NOTES FOR THE USE OF SCHOOLS.

CAMBRIDGE:

DEIGHTON, BELL, AND CO.

LONDON: GEORGE BELL AND SONS.

1877
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PREFACE.

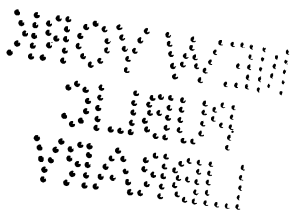
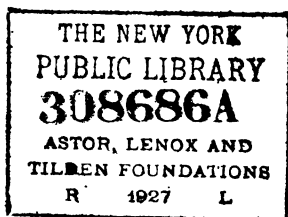
THE text of the present edition is based on that of Professor Campbell, all deviations from which will be noticed as they occur. I have availed myself also of the editions of Hermann, Brunck, Wunder, Dindorf, and Linwood. In particular my thanks are due to two of my oldest friends, Professors Lightfoot and Paley; and also to Mr Heitland, of St John's College, Cambridge, to whom I am indebted for many valuable suggestions and references.

Mr W. W. Radcliffe of King's College has kindly undertaken to prepare the Index.

S. CATHARINE'S COLLEGE,

June, 1877.

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TRANSFER FROM C. O. APPY



INTRODUCTION.

OF the literary history of the *Trachiniae* we are left in almost total ignorance, as it is the only one of the extant plays of Sophocles of which no argument has come down to us from the Alexandrine critics, and no extract from the didascalie or still earlier records of the stage. Under these circumstances it is impossible to determine satisfactorily a question of primary importance to the student, whether the play in its present form was compiled from two separate editions. From the internal evidence which is afforded by the structure and composition of the work, Hermann establishes a strong case for the affirmative, while Professor Paley on the other hand takes the opposite view, on the ground that the advocates of Hermann's theory have allowed too much weight to the occasional occurrence of alternative or interpolated lines. It can scarcely however be questioned that, from whatever cause, the *Trachiniae*, as we now possess it, is a composition of very unequal merit. While many passages, and notably the more important monologues, are written in the author's

finest style, it is certain that a considerable portion of the dialogue, especially towards the commencement of the play, is in an unsatisfactory state. Various theories have been advanced to account for this inequality; amongst others, that the play was completed by another tragedian, or that it lacked the finishing touches of the author's hand. Neither of these suggestions can be regarded as satisfactory, for in its best parts no amount of elaboration could have made perfection more perfect; while even in its feeble portions the play is eminently Sophoclean both in thought and expression. Accepting, in default of a more probable one, the theory suggested by Hermann, it is to these very recensions that I would ascribe the want of uniformity which is so noticeable a feature in the play as we at present possess it. In certain portions, more especially towards the commencement, they would seem to have created such confusion in the text, each copyist selecting what seemed good in his own eyes, that whole lines have been added, altered, or transposed to supply the broken connexion, a theory which would satisfactorily account for the superficial appearance of unity which is afforded by the play in its present form. In one or two cases the corruption of the text is distinctly suggestive of this cause, and there is every reason for supposing that the same agency has been at work in other instances where unfortunately we have lost the clue that is required for determining and correcting the error. I am consequently prepared to accept the theory

of Hermann, that the text of the *Trachiniae* is corrupt and even incomplete in parts, without at all coinciding in his view that the interest of the play ceases with the death of Deianira, and that the concluding portion is tame and unsatisfactory. In addition to the fact that one of the finest of dramatic monologues is included in this portion of the play, the arguments which he uses have been already applied with greater force to the closing scenes of the *Ajax*, in relation to which they have been repeatedly met and answered. It is true that the burial of Ajax may have been regarded by a Greek audience as the natural termination of the play, but it does not at any rate form an essential item in the development of the plot. In the *Trachiniae*, on the other hand, the apotheosis of Heracles, which is suggested by his obsequies on Oeta, is the climax towards which the drama has throughout been tending, and without it, as Thirlwall observes, the plot itself becomes meaningless, and even the deaths of Heracles and Deianira are liable to the charge of undue sensationalism.

The *Trachiniae* has everything to gain by a comparison with the corresponding play of Euripides. We might even question the wisdom which led the younger tragedian to select the madness of Heracles as the cause and occasion of the catastrophe, for it is a subject which, except in its consequences, can never lend itself readily to dramatic treatment, if only because it presupposes an absence of motive and character, in the skilful delineation of which lies the chief art of the tragedian. There are of

course instances in which the subject has been successfully handled, witness the *Ajax* of Sophocles ; but there, as in every case, the interest is altogether due to the care and ingenuity of the poet, in whose hands the madness of the hero becomes a powerful accessory in the subsequent development of his character. But in the *Hercules Furens* Euripides is at little pains to utilize the same materials, and we are simply made the spectators of a revolting crime for which there is apparently no cause, and which certainly leads to no result.

So, again, if we study the plot and development of the respective plays, we can scarcely doubt that the advantage rests with Sophocles. In the *Trachiniae* we have all that can excite and interest our feelings, nothing that can offend them : a simple and well-conceived plot, the action of which is determined by no arbitrary interference from above, but depends for its interest on the truer and more intelligible consequences of human motives and human frailties, and finally a catastrophe which arises from a misconception so harmless in itself and so terribly expiated that no room is left for anything but sympathy with one whose suffering far outweighs her sin.

It is of course round Deianira that the chief interest of the play centres, and nowhere has Sophocles created a character more perfect in its conception of womanly forbearance and dignity. It is true she represents no advanced principle of duty, nor is even her death heroic in comparison with that of Antigone ; and yet, in spite of this,

and perhaps because of it, no one of all our author's heroines, not excepting Antigone herself, enlists our sympathies more surely and unreservedly.

In the character of Heracles we have a combination of the human with the divine. Heroic in action, he is yet conspicuously accessible to the passions and weaknesses of man, a combination which would present no incongruity in the eyes of a Greek audience, and which is at the same time eminently serviceable to the tragedian; for, while his divine attributes render him a grander figure round which to concentrate the action of the drama, his humanity secures him a sympathy which we seldom yield to a character that is altogether godlike and divine.

The minor characters are equally well sustained, none more so than that of Hyllus, who in his frank and impetuous boyhood forms the best of contrasts with the false and scheming Lichas.

No notice of the play, however brief, can fail to include at least a passing reference to what is commonly known as the Irony of Sophocles, more especially as, after the *Oedipus Rex*, no one of all the author's tragedies exhibits this peculiarity in a more marked degree than the *Trachiniae*. For an exhaustive treatise on the subject I must refer the student to a well-known essay by the late Bishop Thirlwall (*Camb. Phil. Mus.* ii. p. 483), two extracts from which will suffice to shew the importance of the question in relation to the present play. 'But now the irony of fate displays itself in the cruellest manner: all the wishes

of Deianira shall be granted, but only to verify her worst fears. The labours of Hercules are at an end: she herself has disabled him from ever undertaking another. No rival will henceforward divert his love from her: his eyes will soon be closed upon all earthly forms. But all this is but a bitter mockery: in truth she has made him in whose wellbeing her own was wrapt up, supremely wretched; she has converted his affection for herself into deadly hatred. She, who was able to ruin him, has no means of saving him: the only proof she can give of her fidelity and love is, to die.' And again in regard to the apotheosis: 'Deianira's wishes have been fulfilled, not indeed in her own sense, but in an infinitely higher one. The gods have decreed to bestow on Hercules not merely length of days, but immortality; not merely ease and quiet, but celestial bliss. She indeed has lost him, but only as she must have done in any case sooner or later; and instead of forfeiting his affection, she has been enabled to put the most unequivocal seal upon her faith and devotedness.' Viewed in the above light the Irony of Sophocles is little else than the embodiment in a poetic form of that Irony of Fate which meets us at every turn in the vicissitudes of life, unnoticed it may be except when its victims are amongst the great ones of the world. It is in fact the unforeseen chance by which fortune mocks the plans and expectations of the most far-sighted by using for their advancement or for their fall the occasions and agencies which they had either ignored or miscalculated. Tacitus, its ablest

exponent in history, is never weary of describing its caprices: indeed the following passage from the *Annals* (III. 18) might almost stand for a definition of the Sophoclean Irony:

Mihi, quanto plura recentium seu veterum revolvō, tanto magis ludibria rerum mortalium cunctis in negotiis obversantur: quippe fama, spe, veneratione, potius omnes destinabantur imperio, quam quem futurum Principem fortuna in obculto tenebat.

A recognition of this theory is the very keynote to the *Trachiniae*; indeed many of the most dramatic situations in the play were clearly designed to illustrate it; none more so than the striking scene in which Deianira at their first meeting betrays her interest in Iole, never dreaming in her ignorance that the information she requires will prove the girl to be her rival.

I have purposely refrained from entering on the questions which have been raised in regard to the legends of Heracles and their supposed connexion with the worship of the East. An examination of these theories would have been out of place in a work like the present, the object of which is to interest schoolboys anew in the study of a play, which, notwithstanding certain minor imperfections of detail, cannot fail to be recognised as one of the truest and most pathetic of tragedies.

The *Trachiniae* belongs to the second of the three periods which mark the style of Sophocles. Commencing with the grander phraseology of Aeschylus, of which no trace is found in any of the plays which have come down to us, he soon passed

into the somewhat crude and rhetorical style which appears in the *Antigone*, *Electra*, and *Trachiniae*, out of which grew the simple yet studied grace of tragedies like the *Philoctetes* and the *Coloneus*. It is in the last-named play that his art is commonly supposed to have reached its highest development; but opinions are not unanimous on this point, and the present editor is inclined to agree with the critic in one of the comedies of Phrynichus, who prefers his second and cruder style to the more finished but less vigorous versification of the last :—

οὐ γλύξῃς, οὐδ' ὑπόχυτος, ἀλλὰ Πράμνιος¹.

‘Neither his sweet wine, nor his wine and water for me, but his driest Pramnian.’

In the construction of his tragedies he follows in the main the scheme prescribed by Aristotle², the technical divisions of which are as follows :

(i) the *πρόλογος*, with which the play opens before the appearance of the chorus ;

(ii) the *παραδος*, or ode, to the accompaniment of which the chorus comes forward on the stage ;

(iii) the *ἐπεισόδια*, or passages of dialogue which intervene between the choric odes. These vary in number according to the requirements of the play.

(iv) the *στάσιμα*, or odes delivered by the chorus when it has taken up its position permanently on the stage. These again are variable in number.

¹ Phryn. (Com.) *Incert.* 13.

² *Poët.* § 12.

(v) the *ἐξοδος*, which follows the final ode and dismisses the actors at the close of the play.

In addition to the above, our author makes frequent use of the incidental pieces known as *τὰ ἀπὸ σκηνῆς*, of which the *κομμός* or wailing song is the most important.

Of the so-called *Unities of the Drama* one only is observed by Sophocles,—that which requires that the interest of a play should be centred round a single point. The other two, according to which the scene must not be changed during the performance of a play nor the action be extended beyond a single revolution of the sun, are now generally ignored, as changes of scene and sky in a Greek theatre would in themselves present difficulties sufficient to account for their infrequent use by the tragedian.

The details of his dramatic career are derived from the following sources :

- (i) a short biography by Suidas ;
- (ii) a similar record by the anonymous authors of the scholia, handed down in all probability by grammarians like Aristoxenus, Dicaearchus, and the later Peripatetics ;
- (iii) the *didascaliae*, or records of dramatic exhibitions ;
- (iv) the scattered notices of his life and writings which are furnished by his contemporaries, more especially by Aristophanes and the comic poets.

One of the chief innovations which Sophocles introduced in connexion with the Athenian stage was to draw a clear line of separation between the

province of the actor and that of the tragedian. Hitherto their duties, and even their names, had been confounded, the word τραγῳδός being applied indiscriminately to both. Sophocles, in consequence, it is said, of the weakness of his voice, was the first to discountenance the existing system. On two occasions only did he take an active part in the performance of his plays, on one of which he appeared in the character of the blind harper Thamyras¹, though even then, to quote the words of Pliny², 'cithara sine voce cecinit,' while on the other he apparently represented Odysseus in the meeting with Nausicaa which is described in the sixth Book of the *Odyssey*.

The order in which his extant plays were produced is as follows: (i) the *Antigone*, (ii) the *Electra*, (iii) the *Trachiniae*, (iv) the *Tyrannus*, (v) the *Ajax*, (vi) the *Philoctetes*, and (vii) the *Coloneus*; of which the *Antigone* appeared in 441 or 440 B.C., the *Philoctetes* in 405, and the *Coloneus* in 401. We can also approximately fix the date of the *Tyrannus*, as in v. 532 of the play we find a vowel elided at the end of the line, and it was not until after the year 432 B.C. that the poet allowed himself this licence.

His success as a tragedian was altogether without parallel, for, although the occasions on which he exhibited amount to only twenty-eight in all, he gained the first prize either eighteen, twenty, or twenty-four times (for the accounts vary), but

¹ Cf. Eur. *Rhes.* 923.

² *Nat. Hist.* vii. 57.

never the third: a list of triumphs which sufficiently accounts for the eulogy pronounced by Phrynichus on his dramatic career,

μάκαρ Σοφοκλέης, ὃς πολλὸν χρόνον βιοῦς
ἀπέθανεν εὐδαίμων ἀνὴρ καὶ δεξιός,
πολλὰς ποιήσας καὶ καλὰς τραγῳδίας·
καλῶς δ' ἐτελεύτησ', οὐδὲν ὑπομείνας κακόν¹.

In person he was eminently attractive, and in disposition, as Aristophanes tells us², gentle and loveable. It is true that the same author suggests in a well-known passage of the *Pax*³ that he had a tendency to avarice, but the lines in question are probably based on a misconception, connected it may be with the fact that Simonides, with whom the poet compares him, received money for his compositions. The charge is in itself an improbable one, for, according to Pliny⁴, he was born of a good family, and the impression that he was of humble origin may perhaps have arisen from the fact that, in its secondary meaning, the term Κολωνίτης⁵ had by this time become synonymous with ἀγοραῖος in the sense of a hireling. Among the epithets applied to him we find that of φιλαθηναϊότητος owing to his extreme partiality for his native city: indeed, while the poets who were his

¹ Phrynichus Μοῦσαι, Meineke, Frag. Comic. Græc., Vol. II. part I, p. 592. ² *Ran.* 82. ³ *vv.* 697—699.

⁴ Plin. *Nat. Hist.* xxxvii. 11.

⁵ We must remember that there were two places of this name, one inside the walls of Athens, the other (Κολωνὸς Ἰππιοῖς) distant about ten stades from the city-gates. The latter was the birthplace of Sophocles, while the former appears to have been used as a market for the hiring of servants.

contemporaries travelled widely, Sophocles appears to have never left the shores of Greece.

The accounts of his death vary. We are told in an epigram, which has been falsely ascribed to Simonides, that he died as he was eating a bunch of grapes, but it is generally supposed that this is only the allegorical version of another and more probable account, according to which his death took place at the very moment when he was receiving the congratulations of his friends on the success of one of his plays. It was early in the year 405 B.C. that he died.

To me he seems incomparably the greatest dramatist of Greece, for assuredly no other unites in his poetry such sweetness with such strength. Combining all the power and dignity of Aeschylus with the pathos and tenderness of Euripides, he exhibits at the same time an insight into character second only to Shakspeare's and altogether without parallel in the poetry of his contemporaries. Even in the structure and development of his plots he anticipates the ingenuity of modern times, and we might almost compare the tragedies of Oedipus and Lear in the form in which they stand, and find it hard to determine which of the two shews the more consummate art.

ΣΟΦΟΚΛΕΟΥΣ ΤΡΑΧΙΝΙΑΙ.

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΔΗΙΑΝΕΙΡΑ.

ΘΕΡΑΠΑΙΝΑ.

ΥΔΛΟΣ.

ΧΟΡΟΣ ΠΑΡΘΕΝΩΝ ΤΡΑΧΙΝΙΩΝ.

ΑΓΓΕΛΟΣ.

ΛΙΧΑΣ.

ΤΡΟΦΟΣ.

ΠΡΕΣΒΥΣ.

ΗΡΑΚΛΗΣ.

ΤΠΟΘΕΣΙΣ.

ΕΚ ΤΗΣ ΑΠΟΛΛΟΔΩΡΟΥ ΒΙΒΛΙΟΘΗΚΗΣ. (II. 7. 5.)

Ἡρακλῆς παραγενόμενος εἰς Καλυδῶνα τὴν Οἰνέως θυγατέρα Δηιάνειραν ἐμνηστεύσατο, καὶ διαπαλαίσας ὑπὲρ τῶν γάμων αὐτῇ πρὸς τὸν Ἀχελῶν ἀπεικασθέντα ταύρω, περιέκλασε τὸ ἕτερον τῶν κεράτων· καὶ τὴν μὲν Δηιάνειραν γαμεί, τὸ δὲ κέρας Ἀχελῶς λαμβάνει, δοὺς ἀντὶ τούτου τὸ τῆς Ἀμαλθείας. Ἀμάλθεια δὲ ἦν Αἰμονίου θυγάτηρ, ἣ κέρας εἶχε ταύρου· τοῦτο δὲ, ὡς Φερεκύδης φησὶ, δύναμιν εἶχε τοιαύτην ὥστε ποτὸν ἢ βρωτὸν, ὅπερ εὐξαιτό τις, παρέχειν ἄφθονον. στρατεύει δὲ Ἡρακλῆς μετὰ Καλυδωνίων ἐπὶ Θεσπρωτοῦς, καὶ πόλιν ἐλὼν Ἐφύραν, ἥς ἐβασίλευε Φύλας, Ἀστυόχῃ τῇ τούτου θυγατρὶ συνελθὼν, πατὴρ Τληπολέμου γίνεται. γενομένων δὲ τούτων εὐωχούμενος παρὰ Οἰνεῖ, κορυδαύει παῖδας ἀπέκτεινεν Εὐνομον τὸν Ἀρχιτέλους παῖδα κατὰ χειρῶν διδόντα· συγγενὴς δὲ οὗτος Οἰνέως. καὶ ὁ μὲν πατὴρ τοῦ παιδὸς Ἀκουσίου γενομένου τοῦ συμβεβηκότος συνεγνώμονει. Ἡρακλῆς δὲ κατὰ τὸν νόμον φυγὴν ὑπομένειν ᾗθελε, καὶ δὴ ἔγνω πρὸς Κηῦκα εἰς Τραχίνα ἀπιέναι. ἄγων δὲ Δηιάνειραν εἰς ποταμὸν Εὔηρον ἦλθεν, ἐν ᾧ καθεζόμενος Νέσσος ὁ Κένταυρος τοὺς παριόντας διεπόρθμευε μισθοῦ, λέγων παρὰ θεῶν ταύτην τὴν πορθμείαν εἰληφέναι διὰ τὸ δίκαιος εἶναι. αὐτὸς μὲν οὖν Ἡρακλῆς τὸν ποταμὸν διέβη, Δηιάνειραν δὲ μισθὸν αἰτηθεὶς ἐπέτρεψε Νέσσω διακομίζειν. ὁ δὲ πορθμεύων αὐτὴν ἐπεχείρει βιάζεσθαι. τῆς δὲ ἀνακραγούσης αἰσθόμενος ἐξελθόντα Νέσσον ἐτόξευσεν εἰς τὴν καρδίαν. ὁ δὲ μέλλων τελευτᾶν, προσκαλεσάμενος Δηιάνειραν, εἶπε τηρεῖν λαβοῦσαν ἐν κόχλῳ, εἰ θέλοι πρὸς Ἡρακλέα φιλίαν ἔχειν, τὸν τε ἰὼν ἀφῆκε κατὰ τῆς κύχλου καὶ τὸ ῥυὲν ἐκ τοῦ τραύματος τῆς ἀκίδος αἷμα συμμίξας

δέδωκεν ἡ δὲ λαβοῦσα ἐφύλαττε παρ' ἑαυτῇ. διεξιὼν δὲ Ἡρακλῆς τὴν Δρυόπων χώραν, καὶ τροφῆς ἀπορῶν, ὑπαντήσας αὐτῷ Θειοδάμαντος βοηλατοῦντος, τὸν ἕτερον τῶν ταύρων λύσας καὶ σφάξας εὐωχεῖτο. ὥς δὲ ἦκεν εἰς Τραχίνα πρὸς Κῆῤῥκα, ὑποδεχθεὶς ὑπ' αὐτοῦ Δρύοπας κατεπολέμησεν. αὐθις ἐκείθεν Αἰγυμῖφ βασιλεῖ συνεμάχησε Δωριέων· Λαπίθαι γὰρ περὶ γῆς ὄρων πρὸς αὐτὸν ἐπολέμουν, Κορώνου στρατηγούντος. ὁ δὲ πολιορκούμενος ἐπεκαλέσατο Ἡρακλέα βοηθὸν ἐπὶ μέρει τῆς γῆς. βοηθήσας δὲ Ἡρακλῆς ἀπέκτεινε Κόρωνον μετὰ καὶ ἄλλων, καὶ τὴν γῆν ἅπασαν ἐλευθέραν ἐποίησεν· ἀπέκτεινε δὲ καὶ Λαγόραν μετὰ τῶν παιδῶν, βασιλέα Δρυόπων, ἐν Ἀπόλλωνος τεμένει, Λαπιθῶν σύμμαχον. παριόντα δὲ Ἴτωνα εἰς μονομαχίαν προῦκαλεῖτο αὐτὸν Κύκρος ὁ Ἄρεος καὶ Πελοπίας· συστάς δὲ καὶ τοῦτον ἀπέκτεινεν. ὥς δὲ εἰς Ὀρμένιον ἦκεν, Ἀμύντωρ αὐτὸν ὁ βασιλεὺς οὐκ εἴασε μεθ' ὅπλων παριέναι, κωλυόμενος δὲ παρελθεῖν καὶ τοῦτον ἀπέκτεινεν. ἀφικόμενος δὲ εἰς Τραχίνα στρατιῶν ἐπ' Οἰχαλίαν συνήθροισεν, Εἵρυτον τιμωρήσασθαι θέλων. συμμαχούντων δ' Ἀρκάδων αὐτῷ καὶ Μηλιέων τῶν ἐκ Τραχίνος καὶ Λοκρῶν τῶν Ἐπικνημιδίων, κτείνας μετὰ τῶν παιδῶν Εἵρυτον, αἰρεῖ τὴν πόλιν, καὶ θάψας τῶν σὺν αὐτῷ στρατευσάμενων τοὺς ἀποθανόντας, Ἴππασον τὸν Κῆῤῥκος, καὶ Ἀργεῖον καὶ Μέλανα, τοὺς Δικυμνίου παῖδας, καὶ λαφυραγωγῆσας τὴν πόλιν, ἤγεν Ἴδλῃν αἰχμάλωτον. καὶ προσορμισθεὶς Κηναίφ τῆς Εὐβοίας ἀκρωτηρίφ Διὸς Κηναίου ἱερὸν ἰδρύσατο. μέλλων δὲ ἱεουργεῖν κήρυκα ἔπεμψε λαμπρὰν ἐσθῆτα οἴσοντα. παρὰ τοῦτου δὲ τὰ περὶ τὴν Ἴδλῃν Δηιάνειρα πυθομένη, καὶ δεῖσασα μὴ πάλιν ἐκείνην ἀγάπησῃ, νομίσασα τῇ ἀληθείᾳ φίλτρον εἶναι τὸ ῥυὲν αἷμα Νέσσου, τούτῳ τὸν χιτῶνα ἔχρισεν. ὥς δὲ θερμανθέντος τοῦ χιτῶνος ὁ ἰὸς τῆς ὕδρας ἡσθίετο, τὸν μὲν Δίχαν κατέβαλεν, εἰς Τραχίνα δὲ ἐπὶ νεῶς κομίζεται. Δηιάνειρα δὲ ἀχθεσθεῖσα ἑαυτὴν ἀνήρτησεν. Ἡρακλῆς δὲ ἐντειλόμενος Ὑλλφ, ὃς αὐτῷ ἐκ Δηιανείρας ἦν παῖς πρεσβύτερος, τὴν Ἴδλῃν ἀνδρωθέντα γῆμαι, παραγενόμενος εἰς Οἶτην, ὃ ἐστὶν ὄρος Τραχίνος, πυρὰν ποιήσας, ἐκέλευσεν ἐπιβὰς ὑφάπτειν. τοῦ δὲ μὴ θέλοντος Ποίας παριὼν ἐπὶ ζήτησιν ποιμνίων ὑφάψας ἔλαβε τὰ τόξα παρ' αὐτοῦ δωρεάν. καιομένης δὲ τῆς φλογὸς λέγεται νέφος ὑποστὰν μετὰ βροντῆς αὐτὸν εἰς οὐρανὸν ἀναπέμψαι. ἔνθα τυχὼν ἀθανασίας γήμας Ἡβην τὴν Ἥρας θυγατέρα ποιεῖ παῖδας Ἀλεξιάρην καὶ Ἀνίκητον.

ΑΘΛΟΙ ΗΡΑΚΛΕΟΥΣ.

Πρώτα μὲν ἐν Νεμέᾳ βριαρὸν κατέπέφνε λέοντα.
 δεύτερον ἐν Λέρνῃ πολυαύχενον ᾤλεσεν ὕδραν.
 τὸ τρίτον αὐτ' ἐπὶ τοῖς Ἑρμάνθιον ἔκτανε κάπρον.
 χρυσοκέρων ἔλαφον μετὰ ταῦτ' ἤγρευσε, τέταρτον.
 πέμπτον δ', ὄρνιθας Στυμφηλίδας ἐξεδίωξεν.
 ἕκτον, Ἀμαζονίδος κόμισε ζωστήρα φαεινόν.
 ἑβδομον, Αὐγείου πολλὴν κόπρον ἐξεκάθηνεν.
 ὄγδοον, ἐκ Κρήτης δὲ πυρίπνοον ἤλασε ταῦρον.
 ἐκ Θρήκης, ἔνατον, Διομήδεος ἤγαγεν ἵππους.
 Γηρυόνου, δέκατον, βόας ἤλασεν ἐξ Ἑρυθείης.
 ἐνδέκατον δ', ἀνάγει κύνα Κέρβερον ἐξ Ἀΐδαο.
 δωδέκατον δ', ἤνεγκεν ἐς Ἑλλάδα χρύσεια μῆλα.
 Θεστίῳ θυγατρῶν τρισκαιδέκατος πέλεν ἄθλος.

ΣΟΦΟΚΛΕΟΥΣ

ΤΡΑΧΙΝΙΑΙ.

ΔΗ. Λόγος μὲν ἐστ' ἀρχαῖος ἀνθρώπων φανείς,
ὥς οὐκ ἂν αἰῶν' ἐκμάθοις βροτῶν, πρὶν ἂν
θάνη τις, οὐτ' εἰ χρηστός οὐτ' εἴ τω κακός·
ἐγὼ δὲ τὸν ἐμόν, καὶ πρὶν εἰς Ἀϊδου μολεῖν,

1—48] *The soliloquy of Deianira*. 'Never has my life been a happy one. Before my marriage with Heracles I was persecuted by Achelous, and now my husband's journeys fill me with alarm. Something tells me that he is in danger at this very time'.

1 φανείς] Wunder explains φανείς ἐστί as equivalent to πέφανται, and compares *Ant.* 621 σοφία γὰρ ἐκ τοῦ κλεινὸν ἔπος πέφανται. Hermann however suggests a far more forcible rendering by treating φανείς as an epithet to be closely connected with the adjective ἀρχαῖος 'current in old times', 'well-known of old'. Cf. *O. R.* 848 ἀλλ' ὡς φανέν γε τοῦτος ὦδ' ἐπίστασο. In reference to the subject of the proverb it is scarcely necessary to notice the absurd comment of a scholiast, who, on the ground that Solon was the author of the saying, objects to its introduction in the present passage as an anachronism on the part of the poet.

3 θάνη] is the reading of the MSS, and, in spite of the elaborate defence which Hermann offers in behalf of θάνοι, all the best authorities, including I be-

lieve the late Mr Shilleto, are in favour of the subjunctive, a construction which is easily explicable, if we regard the words ἂν ἐκμάθοις as equivalent in force to a future indicative. On the other hand, the combination of the optative with ἂν after πρὶν can scarcely be justified by an appeal to the exigencies of the oblique narration.

Notice, in translating, the force of the compound ἐκμάθοις, 'that thou canst not read *aright* the life of any mortal'.

χρηστός...κακός] 'whether it has been a life of happiness in any case or the reverse'. For the repetition of the subordinate negative Wunder well compares *Plat. Prot.* 312 C οὐδὲ ὅτω παραδίδως τὴν ψυχὴν οἶσθα, οὐτ' εἰ ἀγαθὸν οὐτ' εἰ κακὸν πράγματι.

4 ἐγὼ δὲ τὸν ἐμόν] Observe the emphatic collocation: 'I know too well what *my* life has been'. It is hardly correct to say that the addition of the participle ἔχουσα gives a poetic turn to the sentence, which in prose would have stood thus, ἐξοῖδα τὸν ἐμόν αἰῶνα ὄντα δυστυχῆ, as ἐξοῖδα with an accusative participle would be a comparatively rare construction.

ἔξοιδ' ἔχουσα δυστυχῇ τε καὶ βαρύν, 5
 ἥτις πατρὸς μὲν ἐν δόμοισιν Οἰνέως
 ναίουσ', ἔτ' ἐν Πλευρῶνι νυμφείῳ ὄκνον
 ἀλγιστον ἔσχον, εἴ τις Αἰτωλὶς γυνή.
 μνηστὴρ γὰρ ἦν μοι ποταμός, Ἀχελῷον λέγω,
 ὃς μ' ἐν τρισὶν μορφαῖσιν ἐξήτει πατρίς, 10
 φοιτῶν ἐναργῆς ταῦρος, ἄλλοτ' αἰόλος
 δράκων ἐλκτός, ἄλλοτ' ἀνδρείῳ κύτει
 βούπρωρος· ἐκ δὲ δασκίου γενειάδος
 κρουνοὶ διερραίνοντο κρηναίου ποτοῦ.
 τοιόνδ' ἐγὼ μνηστῆρα προσδεδεγμένη 15
 δίστηνος αἰὲ κατθανεῖν ἐπευχόμην,
 πρὶν τῆσδε κοίτης ἐμπελασθῆναί ποτε.

5 δυστυχῇ τε καὶ βαρύν] 'ill-starred and wearisome'.

7 ἔτ' ἐν] is Hermann's reading in place of ἐνί, which, although it has received the support of Professor Campbell's authority, is surely objectionable, whether we regard the form of the preposition or the quantity of the final iota. Wunder adopts ἐτι, justifying the omission of the preposition by a parallel passage in *v.* 172, αὐδῆσαι ποτε Δωδῶνι δισσῶν ἐκ πελειάδων ἔφη.

ὄκνον] It is difficult to see why Hermann should have substituted the word ὄκλον on the authority of a few scholia in place of the more ordinary substantive ὄκνον, which appears in the MSS, and is retained by Musgrave, Wunder and the majority of the editors as supplying a better sense.

10 ἐξήτει] The tense denotes the persistency of the persecution: 'ceased not to ask my father for my hand'.

11 φοιτῶν] For the omission of

ἀλλοτε with the first clause of the sentence cf. *Elec.* 535. The adjective ἐναργῆς, as Hermann and Wunder point out, is added for emphasis as in *O. R.* 535, and in contrast with the words ἀνδρείῳ κύτει βούπρωρος which follow. There is the usual question whether αἰόλος denotes *colour* or *motion*, more probably the former which supplies a better contrast with the epithet ἐλκτός. 'At one time he would count me in the visible form of a bull, at another as a speckled glancing snake: again with human trunk and head of ox, while from his shaggy beard streams of spring water flowed all ways'. The phrase ποτὸς κρηναῖος occurs again in *Phil.* 21.

15 προσδεδεγμένη] 'exceptum habens', Wunder; 'when such was the suitor whose visits I had to expect', Paley. The latter rendering is, I think, more poetical as well as more in accordance with the usage of the verb.

17 τῆσδε] 'ere ever I ap-'

χρόνον δ' ἐν ὑστέρω μὲν, ἀσμένῃ δέ μοι,
 ὁ κλεινὸς ἦλθε Ζηνὸς Ἀλκμήνης τε παῖς·
 ὃς εἰς ἀγῶνα τῷδε συμπίεσών μάχης 20
 ἐκλύεται με. καὶ τρόπον μὲν ἂν πόνων
 οὐκ ἂν διείποιμ'· οὐ γὰρ οἶδ'· ἀλλ' ὅστις ἦν
 θακῶν ἀταρβῆς τῆς θέας, ὁ δ' ἂν λέγοι.
 ἐγὼ γὰρ ἤμην ἐκπεπληγμένη φόβῳ
 μή μοι τῷ κάλλος ἄλγος ἐξεύροί ποτέ, 25
 τέλος δ' ἔθηκε Ζεὺς ἀγώνιος καλῶς,
 εἰ δὴ καλῶς. λέχος γὰρ Ἑρακλεῖ κριτὸν
 ξυστᾶσ', αἰετὶν' ἐκ φόβου φόβον τρέφω,
 κείνου προκηραίνουσα. νύξ γὰρ εἰσάγει
 καὶ νύξ ἀπωθεῖ διαδεδεγμένη πόνον. 30

[proached so strange a couch'. In place of τῇσδε Wunder has introduced τοῦδε into his text, but the position of the word in the sentence, and still more the omission of the article, are decisive against the alteration.

20 ἀγῶνα...μάχης] 'a conflict of arms'. Observe the force of the middle ἐκλύεται: 'procured my release', or perhaps 'won me for himself'.

21 πόνων] 'Now as for the character of the fray I could not describe it in detail, for I know it not, though, if anyone were sitting there unawed by the spectacle, he 'tis true might tell you'. In line 23 ὁ δέ, which I have introduced into the text in place of δδε the ordinary reading and ὁ δέ which Hermann prefers, is due I believe to Mr Shilleto. As an instance of δέ in the apodosis, it is peculiarly appropriate in a sentence like the present, where the order of the clauses is inverted. In addition to which it is 'more in keeping than δδε with the vague

and indefinite relative ὅστις.

27 εἰ δὴ καλῶς] 'if well it can be called, for ever since I was wedded to Heracles as his chosen bride I have had on my mind one fear after another'. Hermann, who is followed by Wunder, regards λέχος as an accusative rather than a nominative on the analogy of a passage in *Aj.* 483 ἐπεὶ τὸ σὸν λέχος συνῆλθον, but the construction he suggests is more usual with a verb of motion like συνῆλθον than with one of rest like συστᾶσα, while the addition of the adjective κριτὸν is likewise in favour of the simpler interpretation.

30 διαδεδεγμένη] For a similar sentiment cf. *Aj.* 866. The present passage is full of difficulty. Amongst the interpretations which have been proposed the following is perhaps the best: 'for night brings trouble to my heart, and night rids me of trouble only by inheriting a fresh burden'. Linwood on the other hand considers that the reference is not to successive nights

κάφύσαμεν δὴ παῖδας, οὓς κείνός ποτε,
 ἡγήτης ὕπως ἄρουραν ἔκτοπον λαβών,
 σπείρων μόνον προσεΐδε κάξαμῶν ἅπαξ.
 τοιοῦτος αἶων ἐς δόμους τε καὶ δόμων
 αἰεὶ τὸν ἄχδρ' ἐπεμπε λατρεύοντά τῳ. 35
 ἰὺν δ' ἦν κ' ἄθλων τῶνδ' ὑπερτελὴς ἔφν,
 ἐνταῦθα δὴ μάλιστα ταρβήσας' ἔχω.
 ἐξ οὗ γὰρ ἔκτα κείνος Ἰφίτου βίαν,
 ἡμεῖς μὲν ἐν Τραχίνι τῇδ' ἀνάστατοι
 ξένῳ παρ' ἀνδρὶ ναίομεν, κείνος δ' ὕπου 40

so much as to night followed by morning, and would supply with the first *νύξ* the participle *εἰσερχομένη*, with the second the participle *ἀπελθούσα*. Wunder's suggestion that *αὐτόν*, i. e. Ἡρακλέα, is to be understood with *εἰσάγει* and *ἀπωθεῖ* is scarcely satisfactory. The introduction of the fresh accusative is awkward, and the sense obtained from the passage is far less poetical: 'for night brings him home, and night, the inheritor of a new toil, sends him forth again'.

31 *κάφύσαμεν δὴ*] 'And we had children too, whom my husband sees at long intervals, even as a farmer who has taken a far-off field sees it once only at seed-time, and once again at harvest'. The difficulties of this simile, on which Wunder enlarges at length, are difficulties only of form. Although by construction the line *σπείρων μόνον προσεΐδε κάξαμῶν ἅπαξ* refers directly to the accusative *οὓς* instead of to *ἄρουραν ἔκτοπον* to which it virtually applies, still the addition of the indefinite *ποτε* makes the simile altogether general in its application to the visits of Heracles. We are not

required to calculate whether he came home once a year or twice a year or oftener. The husbandman visits his farm twice a year, and so far may be aptly compared with Heracles who came home but seldom.

36 *ὑπερτελὴς ἔφν*] 'when he has proved superior to all these toils', is the usual rendering. May we not however press with advantage the force of *ἔφν*, and translate 'when it is his *fate* to surmount these toils', taking into consideration the oracle to which allusion is made in *v.* 166, and again in *v.* 1170, of the present play? For *ὑπερτελὴς* without a governed case in the simple sense of 'passing', 'overleaping', compare the well-known passage in the opening of the *Agam.* (177).

37 *ταρβήσας' ἔχω*] 'I am kept in alarm'.

39 *ἀνδστατοι*] 'outcasts from home'. The word occurs again in *Oed. Col.* 429, and again in a different sense with the substantive *οἶκος* in *Ant.* 673. By *ξένῳ ἀνδρὶ* in the following line Ceyx is meant. Hermann points out that *δπον* and not *δποι* is the correct reading, the former being in strict accordance with the

βέβηκεν οὐδείς οἶδε πλὴν ἐμοὶ πικρὰς
ὠδῖνας αὐτοῦ πρόσβαλὼν ἀποίχεται.

σχεδὸν δ' ἐπίσταμαί τι πῆμ' ἔχούτά νιν
χρόνον γὰρ οὐχὶ βαιόν, ἀλλ' ἤδη δέκα
μῆνας, πρὸς ἄλλοις πέντ' ἀκήρυκτος μένει. 45

κάστω τι δεινὸν πῆμα τοιαύτην ἐμοὶ
δέλτον λιπὼν ἔστειχε, τὴν ἐγὼ θαμὰ
θεοῖς ἀρῶμαι πημονῆς ἄτερ λαβεῖν.

ΘΕ. δέσποινα Δηάνειρα, πολλὰ μέν σ' ἐγὼ
κατεῖδον ἤδη πανδάκρυτ' ὀδύρματα 50
τὴν Ἡράκλειον ἔξοδον γοωμένην
νῦν δ', εἰ δίκαιον τοὺς ἐλευθέρους φρενοῦν

force of the tense βέβηκεν, 'where he is'. Cf. *Oed. Col.* 52.

41 πλὴν] 'save only that he is gone from me, and has smitten my heart with bitter pangs on his account'. This use of πλὴν in direct connexion with the finite verb appears in Aristoph. *Ran.* 1466, πλὴν γ' ὁ δικαστὴς αὐτὰ καταπίνει μόνος. For the genitive αὐτοῦ compare the expression μῦθος φίλων 'tidings about friends' (*Ant.* 11), and also the expression ἀνδρὸς δαίμα 'fears for a husband' in *v.* 107 of the present play.

44 The remainder of the speech from this point is regarded by Wunder as spurious. His reasons for this belief, though scarcely strong enough to be convincing, are partially borne out by the general weakness of the passage, especially as regards the 45th and the 48th lines. In particular the construction of ἀρῶμαι λαβεῖν in the last line is liable to objection, and also the use of τὴν for the relative in the previous verse; unless indeed Dindorf be right in adopt-

ing the very natural alteration ἔστειχε, ἦν.

45 ἀκήρυκτος μένει] 'and still no message comes'. Observe the force of the καὶ in κάστω which follows. 'Yes, there is some terrible disaster; for so bodes the tablet which he left me when he was starting, and which I often pray may have come into my hands unfraught with woe'.

49—93 *Enter an attendant, who suggests that Hyllus should be sent in quest of his father. Hyllus himself appears, and after a conversation with Deianira starts on the mission.*

50 πανδάκρυτ' ὀδύρματα] 'lamentations all choked by tears'. Ὀδύρματα γοωμένην is a species of cognate accusative in place of ὀδύρματα ὀδυρομένην, and the participle may therefore readily take the second accusative ἔξοδον. For similar examples compare *Eur. Med.* 205, 206, and also *Phoen.* 293. Πολλὰ is understood by many as agreeing with ὀδύρματα, but it is simpler, I think, to regard it as an adverb.

52 φρενοῦν] 'to tutor the free-

γινώμαισι δούλαις, καὶ μὲ χρὴ φράσαι τόσον
 πῶς, παισὶ μὲν τοσοῖσδε πληθύνεις, ἀτὰρ
 ἀνδρὸς κατὰ ζήτησιν οὐ πέμπεις τινά,
 μάλιστα δ' ὕπερ εἰκὸς Ἕλληλον, εἰ πατὴρ
 νέμοι τιν' ὥραν τοῦ καλῶς πράσσειν δοκεῖν;
 ἐγγὺς δ' ὅδ' αὐτὸς ἀρτίπους θρώσκει δόμους,

born with the suggestions of a slave'. With the phrase γινώμαισι δούλαις cf. δούλον βίον in v. 302. The rhythm of the lines is against our separating these words, as we must do if in place of δούλαις we read δούλοις as a substantive.

53 καὶ] Professor Paley understands the καὶ in καὶ μὲ as the simple copula, and makes this clause of the sentence dependent like the former on the conjunction εἰ. I prefer myself to regard the apodosis of the sentence as commencing with the words καὶ μὲ, 'I, too, (as well as any other person, slave or free,) may point out this much'. Professor Campbell, I see, reads τὸ σὸν in place of τόσον, but the abruptness of the question which follows is an argument, I think, in favour of the text, while φράζειν τὸ σὸν is surely a somewhat curt and indefinite phrase, especially if we consider the indirect way in which the interests of Deianira are suggested in the ensuing passage.

56 ὅνπερ εἰκὸς] i.e. ὅνπερ εἰκὸς ἂν εἴη ἐλθεῖν or εἰκὸς ἐλθεῖν ἂν, by supplying which we can account for the optative νέμοι in the succeeding clause. This is a simpler explanation than to understand the optative as implying a remote degree of censure on Hyllus for his carelessness. That ἐλθεῖν rather than πέμπειν is the verb to be supplied

is clear from the use of the 3rd person singular νέμοι, the subject of which is Hyllus and not Deianira. Tr. 'more especially one of them, who is the very person that should go in quest of him, supposing he pays any regard to his father's reputation for success.' In the following line we have a combination of two constructions (1) εἰ νέμοι τιν' ὥραν πατὴρ, and (2) εἰ νέμοι τιν' ὥραν τοῦ καλῶς (πατέρα) πράσσειν δοκεῖν on the analogy of the following passage, which Hermann quotes from Demosthenes (Ol. II. 19, 4), τοῦτων οὐχὶ νῦν ὀρῶ τὸν καιρὸν τοῦ λέγειν. I have therefore printed the line without punctuating after the word ὥραν. If on the other hand we adopt the explanation which treats the words τοῦ καλῶς πράσσειν δοκεῖν as exegetical of the former, the stop in question may fairly stand, but the addition of the article with δοκεῖν is against this interpretation.

58 ἀρτίπους] If this word is to be accepted as the true reading, it can only be explained as 'conveniently', 'in good season'. It can scarcely however be doubted that in ἀρτί που, which I believe originated with the late Mr Shilleto, we have the required emendation. He proposed, I am told, to go further by reading 'σθρώσκει δόμους, an instance of prodelision which I am certain the critical ear of

ὥστ' εἴ τί σοι πρὸς καιρὸν ἐννέπειν δοκῶ,
πάρεστι χρῆσθαι τάνδρ' τοῖς τ' ἐμοῖς λόγοις. 60

ΔΗ. ὦ τέκνον, ὦ παῖ, καὶ ἀγεννήτων ἄρα,
μῦθοι καλῶς πίπτουσιν ἥδε γὰρ γυνή
δούλη μὲν, εἴρηκεν δ' ἐλεύθερον λόγον.

ΤΛ. ποῖον; διδάξον, μήτερ, εἰ διδακτά μοι.

ΔΗ. σὲ πατρός οὕτω δαρὸν ἐξενώμενον, 65
τὸ μὴ πυθέσθαι ποῦ 'στιν αἰσχύνην φέρειν.

ΤΛ. ἀλλ' οἶδα, μύθοις εἴ τι πιστεύειν χρεών.

ΔΗ. καὶ ποῦ κλύεις νιν, τέκνον, ἰδρῦσθαι χθονός; *see 116*

ΤΛ. τὸν μὲν παρελθόντ' ἄροτον, εἴ μῆκει χρόνου
Λυδῇ γυναικί φασί νιν λάτρην πονεῖν. 70

our author would never have tolerated. Nor indeed do we require the preposition, for we have a similar use of the accusative in *Phil.* 1126 (*ed. Wund.*), while an analogous use of the genitive is not uncommon in Sophocles, e.g. *ἔχον παραστέχοντα τηρήσας* (*O. T.* 808), where Dind. quite unnecessarily has altered the reading to *ἐχόντων*. The omission of the preposition is no doubt a return to the Homeric construction.

60 τοῖς τ' ἐμοῖς λόγοις] 'you may avail yourself at once of your son's help and my advice'. Hermann, followed I believe by Mr Shilleto, would read τοῖς γ' ἐμοῖς λόγοις, the objection to which, as it appears to me, is the introduction of the pronoun σοι in the previous line. It is surely an awkward form of expression to say, 'if I seem to you to speak well, your son can adopt my advice'.

66 φέρειν] So most of the editors, with the exception of Dindorf, who reads φέρει. 'That you, when your father has so

long been in alien lands, should have neglected to learn where he is brings you discredit'. The emphatic position of σὲ marks the enquiry as the special duty of Hyllus, who was the eldest son.

67 μύθοις] 'stories', 'tales'. The word is strong enough in itself without the addition of γε, which is introduced by Hermann and Wunder.

69 ἄροτον] 'throughout the past season'. The substantive ἄροτος, which Wunder renders by the word 'year' on the ground that ἀπαξ τοῦ ἔτους ἀροτριᾶται ἡ γῆ, occurs again in line 825 of the present play. In both cases it is more forcible in the ordinary sense of 'seed-time' or 'ploughing-time' in accordance with its original use in Hesiod (*Erg.* καὶ *Ἡμ.* 458—460). For the expression μῆκει χρόνου 'for a length of time', 'for all that time', cf. Aesch. *Agam.* 593.

70 Λυδῇ] Emphatic byposition. Wunder's suggestion that Sophocles probably wrote φασί λατρὲν πονεῖν will, I fancy, find few adherents.

ΔΗ. πᾶν τοῖνυν, εἰ καὶ τοῦτ' ἔτλη, κλύοι τις ἄν.

ΤΛ. ἀλλ' ἐξαφείται τοῦδέ γ', ὡς ἐγὼ κλύω.

ΔΗ. ποῦ δῆτα νῦν ζῶν ἢ θανὼν ἀγγέλλεται;

ΤΛ. Εὐβοῖδα χώραν φασίν, Εὐρύτου πόλιν,
ἐπιστρατεύειν αὐτόν, ἣ μέλλειν ἔτι.

75

ΔΗ. ἄρ' οἴσθα δῆτ', ὦ τέκνον, ὡς ἔλειπέ μοι

μαντεῖα πιστὰ τῆσδε τῆς χώρας περί;

71 ἔτλη] 'then one may hear anything if in truth he submitted to that'.

73 θανὼν] θανόν γε, 'or indeed dead', Herm., who defends the particle as 'aptissima'. Without enquiry into its force in the present passage, we may surely on the score of euphony alone object to its introduction before the verb ἀγγέλλεται.

75 μέλλειν ἔτι] 'is shortly intending to do so'.

76 ἔλειπε] The imperfect is used as referring to an action the operation of which is still in progress. For a similar usage of the imperfect compare ἔσται in line 47.

79—93] This passage, one of those to which I have already referred in my preface, is important in many ways. In addition to lines 80 and 81, which are evidently corrupt, it is unquestionably weak in form and sentiment, in a much less degree however than the corresponding passage (160—174). It contains, at any rate, one notable example of a *duplex recensio*, as it can be scarcely questioned that the very inferior line ἣ πίπτομεν σοῦ πατρὸς ἐξολωλότος (v. 86), which Herm., Dind. and Professor Campbell have bracketed, was merely the rough draught of the more finished line which they have admitted into the text. In lines

88 and 89 νῦν δ' ὡς ξυνήθης πότμος ... δειμαίνων ἄγαν, which Herm. and Dind. have rejected on the same grounds, we have, I am persuaded, a second and similar example, not, I grant, so evident a one, for, omitting the fact that the couplets begin with the same words (νῦν δέ), and contain the unusual phrase ὁ ξυνήθης πότμος, there is little that would suggest an interpolation or aid us in determining which is the weaker couplet of the two. At the same time it is impossible to conceive that in their present form the lines can hold their position in the text, and we are therefore reduced to the necessity of transposing and rewriting them as Wunder has done, or of selecting one couplet with Hermann to the exclusion of the other. Accepting the latter alternative, I think with him that the sentiment embodied in the lines νῦν δ' ὡς ξυνήμ' κ.τ.λ. is more in accordance with the usage of the tragedian than the remarks upon Heracles which form the subject of the other couplet. I am somewhat surprised to find that Prof. Paley is satisfied with the state of the text, nor does he think that either the present passage or others in the play (e.g. 160—174) exhibit any particular weakness when compared with the other writings of Sophocles.

ΤΛ. τὰ ποῖα, μήτερ; τὸν λόγον γὰρ ἀγνοῶ.

ΔΗ. ὡς ἡ τελευταῖν τοῦ βίου μέλλει τελεῖν,
ἡ τοῦτον ἄρας ἄθλον, εἰς τὸν ὕστερον 80
τὸ λοιπὸν, ἥδη βλοτον εὐαίων' ἔχειν.

ἐν οὖν ῥοπῇ τοιαύδε κειμένῳ, τέκνον,
οὐκ εἰ ξυνέρξων, ἥνικ' ἡ σεσώσμεθα
κείνου βίον σώσαντος, ἡ οἰχόμεσθ' ἅμα
([ἡ πίπτομεν σοῦ πατρὸς ἐξολωλότητος;]) 85

ΤΛ. ἀλλ' εἰμι, μήτερ· εἰ δὲ θεσφάτων ἐγὼ
βάξιν κατήδη τῶνδε, κἂν πάλαι παρῇ.
[γὺν δ' ὁ ξυνῆθης πότμος οὐκ ἔσθ' πατρὸς ἐξ
ἡμᾶς προταρβεῖν οὐδὲ δειμαίνειν ἄγαν]
νῦν δ' ὡς ξυνήμ', οὐδὲν ἐλλείψω τὸ μὴ οὐ 90
πᾶσαν πυθέσθαι τῶνδ' ἀλήθειαν πέρι.

ΔΗ. χῶρει νυν, ὦ παῖ· καὶ γὰρ ὑστέρω τό γ' εὖ
πράσσειν, ἐπεὶ πύθοιτο, κέρδος ἐμπολῷ.

79 μέλλει τελεῖν] Some of the editors supply *μαντεῖα* with μέλλει, referring to line 77 for the nominative of the sentence. But with the participle *ἄρας* following so closely in the next line, we shall avoid an awkward change of construction if we understand Heracles himself to be the subject of μέλλει.

80 *ἄρας ἄθλον*] is an unusual phrase for 'winning a contest', and I should prefer to understand it in the more ordinary sense of 'undertaking a toil'.

81 τὸ λοιπὸν ἥδη] This reading, which is adopted by Herm. and Prof. Campbell, is certainly better than τὸν λοιπὸν ἥδη, which is read by Dind. and Wunder, although it does not obviate the necessity of understanding *βλοτον* a second time with *εὐαίων' ἔχειν*. I had always thought it possible that *εἰς τὸ γ' ὕστερον Τὸν λοιπὸν*

ἥδη βλοτον εὐαίων' ἔχειν might be the correct reading, and I find the alteration has been suggested by Reiske. The word *βλοτος* is carefully to be distinguished from *βλος* in meaning, the former signifying 'course of life'.

84, 85] Assuming this passage to be an instance of the confusion caused by a combination of readings taken from different editions, we may compare two lines in Persius (iii. 13. 75), where the same agency has apparently been at work.

87 βάξιν] 'had I known before the import of these oracles, I would have been at your side long since'.

91 τὸ γ' εὖ πράσσειν] 'for, although it tarry late, still a father's prosperity, whenever the news comes, is fraught with gain'. As Hermann points out, the optative is used in place of the

ΧΟΡΟΣ.

στρ. α'. Ὀνυαῖόλα νύξ ἐναρίζομενα
 τίκτει κατευνάζει τε φλογιζόμενον, 95
 Ἄλιον, Ἄλιον αἰτῶ
 τοῦτο καρῦξαι τὸν Ἀλκμήνας πόθι μοι πόθι μοι
 παῖς
 ναλεῖ ποτ', ὦ λαμπρᾷ στεροπᾷ φλεγέθῳ,
 ἢ ποντίας αὐλῶνας, ἢ δισσαΐσιν ἀπείροις κλι-
 θεῖς· ἢ α. 100

subjunctive to make the statement a general one, and not applicable merely to the case of Heracles and Hyllus.

94—140 *Chorus of Trachinian women*. 'We invoke the aid of the Sun-God to tell us where Heracles tarries and to relieve the sorrows of our Queen. Yet let her take comfort, for Heaven so far has protected him, and no mortal man can hope for entire immunity from suffering'.

94 ἐναρίζομενα] For the idea cf. Eur. *Her. Fur.* 1090. The present passage, however, is rendered more forcible by adhering to the literal Homeric sense of the participle: 'thou whom starry night produceth from her own despoiling, and again lulls into repose'. With the verb τίκτει Wunder well compares Aesch. *Agam.* 264, τῆς νῦν τεκούσης φῶς τόδ' εὐφρόνης λέγω.

97 τοῦτο καρῦξαι] Brunck, followed by Prof. Paley, would join the words αἰτῶ τοῦτο. Hermann, on the other hand, objects to this combination as somewhat prosaic, and prefers to make τοῦτο dependent on καρῦξαι, though the comma which he places after καρῦξαι appears to me to interfere with the construction: 'I pray thee to tell

me this about Alcmena's son, where, oh where doth he tarry?' For the anticipatory accusative τὸν Ἀλκμήνας, compare amongst other passages Eur. *Ion* 1307, Dem. *F. L.* 404 § 225, Verg. *Aen.* 1. 573.

100 ποντίας αὐλῶνας] 'is it on ocean straits, or is it on one of the two continents that he sojourns?' Αὐλῶνας, which appears in Aesch. *Prom.* 750 in the sense of 'glens', is explained by the scholiast as equivalent to τὰ πελάγη in the present passage, but, as the words δισσαΐσιν ἀπείροις clearly denote the continents of Europe and Asia, it seems natural to understand αὐλῶνας as referring definitely to the straits of the Hellespont, more especially as it is not unfrequently used to describe the similar channel of the Euripus.

κλιθεῖς] I have translated this participle as virtually equivalent to ναίων, indeed a substitute for the main verb is almost a necessity, owing to the clauses which have intervened and the irregular construction of the sentence. Mr Shilleto, however, on the analogy of Pind. *Ol.* 1. 92, and Hom. *Il.* v. 709, xv. 740, explains κλιθεῖς in the sense of 'on' or 'near', and translates 'somewhere in the two continents'.

εἶπ' ὧ κρατιστεύων κατ' ὄμμα.

ἀντ.α'. Ποθονμένα γάρ φρενὶ πυνθάνομαι

τὰν ἀμφινεικῇ Δηιάνειραν αἶέ,

οἶά τιν' ἄθλιον ὄρνιν,

105

οὔ ποτ' εὐνάξειν ἀδακρύτων βλεφάρων πόθον, ἀλλὰ

εὐμνάστον ἀνδρὸς δέημα φέρουσιν ὁδοῦ

ἐνθυμίῳις εὐναῖς ἀνανδρώτοισι τρύχεσθαι, κα-

κάν

110

δύσπᾶνον ἐλπίζουσιν αἶσαν.

στρ.β'. Πολλὰ γὰρ ὥστ' ἀκάμαντος ἢ νότου ἢ βορέα, τις

101 κατ' ὄμμα] The phrase occurs again in *v.* 379 of the present play, but in a slightly different sense. Here however the meaning is clearly 'O keen above all in vision', like κατὰ γνώμαν ἰδρις (*O. T.* 1087).

102 ποθονμένα] *πονουμένα*, Musgr., Wund., the latter of whom compares *v.* 985 of the play *κείμει πεποννημένος ἀλλήλοισι ὀδύναις*. But no change is required, as the substitution of the middle for the active voice is common in Sophocles, even if no example can be quoted in the case of this particular verb. It is more difficult to determine to whom the expression refers, whether to Deianira herself, as I am inclined to believe, or to the representative of the Chorus, as others suggest.

104 ἀμφινεικῇ] 'once wooed with hot strife'. 'Αδακρύτων is of course proleptic. The adverb αἶέ is referred to πυνθάνομαι by Wunder and Professor Paley, but its position in the sentence immediately before the simile is surely in favour of our connecting it rather with what follows. 'Deianira, like some lovelorn bird, never through all her days can lull into tearlessness the yearning

of her eyes, but treasuring a lively dread for the absence of her lord pines on a sad and widowed couch, expecting, poor soul, some woe-fraught calamity'.

109 φέρουσιν] In place of this participle Casaubon reads τρέφουσιν as the more poetic word of the two, and he is followed by Wunder. Hermann, however, while himself preferring τρέφουσιν for the same reason, decides in favour of the MS reading φέρουσιν, which he illustrates by parallel passages, e.g. *O. R.* 863, εἰ μοι ξυνεὶη φέροντι μοῖρα τὰν εὐσεπτον ἀγνείαν λόγων ἔργων τε πάντων. He might have added that the occurrence of τρέφει so soon afterwards in *v.* 116 is in itself an argument in favour of the reading of the text. The employment of ἐλπίζειν in *v.* 111 to denote an ominous foreboding will at once recal the use of the verb *sperare* in Latin, e.g. Verg. *Aen.* IV. 419 *si tantum potui sperare dolorem*.

114—120 One of the most difficult passages in the play. With ἀκάμαντος we may readily supply *δύστος* or *πνέοντος*, while *ἰδῆ* is accepted by Hermann,

κύματ' ὦν εὐρέϊ πόντῳ βάντ' ἐπιόντα τ' ἰδοί, 115

οὕτω δὲ τὸν Καδμογενὴ τρέφει τὸ δ' αὖξει, βιότου

πολύπονου ὥσπερ πέλαγος Κρήσιον. ἀλλὰ τις

θεῶν

αἶεν ἀναμπλάκητον Ἀἶδα σφε δόμων ἐρύκει. 120

ἀντ' ὅν ἐπιμεμφομένα σ' ἀδεία μὲν, ἀντία δ' οἶσω.

φαμί γὰρ οὐκ ἀποτρύνει ἐλπίδα τὰν ἀγαθῶν 125

Wunder and the majority of the editors as an epic and Doric use in the sense of ἰδοί ἄν. Cf. Hom. *Il. A.* 67 οἱ δ' ὥστ' ἀμνηστῆρες ἐναντίοι ἀλλήλοισιν ὄγκον ἐλαύνουσιν. Prof. Campbell, however, reads ἰδοί, though, as he does not alter the ἐν before εὐρέϊ into ἄν, it is somewhat difficult to see how he will explain this construction, as it is hardly a case in which we can press the strictly potential force of the optative.

116 τὸ δ' αὖξει] Prof. Paley would combine the words τὸ πολύπονον βιότου as the accusative of the sentence, the article being separated from the rest of the phrase by a rather rare use: 'attends the hero and increases the great anxiety of his life'. Mr Shilleto, I believe, proposed to read βιοτον, taking πολύπονον in a proleptic sense and adopting for the most part the explanation suggested by Hermann: 'just so there is the likeness of a Cretan sea in one quarter surging round the son of Cadmus, while in another it swells the many perils of his life'. I had myself thought it possible that the order of the words might be as follows: οὕτω δὲ πέλαγος βιότου, πολύπονον ὥσπερ Κρήσιον, (τὸ μὲν) τρέφει τὸ δ' αὖξει τὸν Καδμογενῆ. 'For as when the south wind or north wind has raged unceasingly, one may see countless waves on ocean's

broad expanse, some past, some surging to the attack: even so a sea of life, boisterous as the Cretan, is the portion aye and the glory too of Cadmus' hero son'.

120 ἀναμπλάκητον] 'safe from destruction', or else, as others would render it, 'not swerving from the path'.

121 ἀδεία] So Hermann and Mr Shilleto after the mss, 'for which I blaming thee shall say what I say with pleasure, though thwarting thy bent': but in the passage to which Hermann refers for this use of ἡδὺς (*O. T.* 82) the meaning of the word is rather 'welcome', 'acceptable', a sense which is equally forcible in the present passage. The emendation αἰδοῖα, which was proposed by Musgrave, is accepted by Wunder, Dindorf and Prof. Paley: 'I will offer remarks respectful indeed, but opposed to your sorrow's bent'.

For the genitive ὦν in line 121, 'blaming thee for thy despair', cf. *Elec.* 920 φεύ, τῆς ἀνολας ὥς σ' ἐποικτεῖρω πάλαι, if the genitive in that passage does not rather depend on the φεύ.

125 ἀποτρύνει] lit. to 'wear away'. Cf. *Antig.* 339 τὰν ἀφθιτον ἀκαμάταν ἀποτρέπειται. Here it means 'I say you ought not to let your good hope perish'. In *v.* 126 ἀνάληγτα is 'freedom from woe'.

χρῆναι σ' ἀνάληγτα γὰρ οὐδ' ὁ πάντα κρατῶν
 βασιλεὺς
 ἐπέβαλε θνατοῖς Κρόνιδας· ἀλλ' ἐπὶ πῆμα καὶ
 χαρὰ

πάσι κυκλοῦσιν, οἷον ἕρκτου στροφάδες κέλευ-
 θοί.

ἐπ. Μένει γὰρ οὐτ' αἰόλα νύξ βροτοῖσιν οὔτε κῆρες,
 οὔτε πλούτος, ἀλλ' ἄφαρ βέβακε, τῷ δ' ἐπέρχεται
 χαίρειν τε καὶ στέρεσθαι.

ἀ καὶ σὲ τάν ἀνάσσαν ἐλπίσιν λέγω
 τὰδ' αἰὲν ἰσχεῖν· ἐπεὶ τίς ὦδε
 τέκνοισι Ζῆν' ἄβούλον εἶδεν;

129 ἀλλ' 'Nay, over the heads of all men revolve sorrow and joy, circling like the courses of the Bear'. So Hermann, who is followed by Mr Shilleto, while Wunder and Prof. Paley prefer to understand ἐπὶ in the sense of 'to' or 'against'. The passage in Homer from which the simile is borrowed is *Il. Σ. 487*.

131 κῆρες] 'sorrows', 'calamities'.

134 No less than four interpretations of this passage are admissible:

(i) understanding τῷ μὲν with Mr Shilleto: 'nay joy and lack of joy depart from one while to another in succession they come'.

(ii) 'but all pass away full quickly from one, while to another comes joy, aye and the loss thereof'.

(iii) 'nor is wealth abiding, no, it suddenly goes, and to the possessor comes first to rejoice and then to feel the loss'.

(iv) which I much prefer: 'nay in a moment they are gone, and there comes on a man first joy and then bereavement'.

My objection to the *first* of the above renderings is the connexion of the two opposites χαίρειν τε καὶ στέρεσθαι in one combined nominative: to the *second* that it supplies no proper antithesis between what is lost by one man and gained by another, and to the *third* that it limits the allusion to the loss of wealth, which detracts from the poetry of the passage.

136 α] 'wherefore', for which compare Eur. *Hec.* 13, Soph. *O. C.* 1291, and the frequent use of δ in classical Greek. For ἐλπίσιν εἶχειν we have an exact parallel in Thuc. *II.* 8, οὕτως ὀργῇ εἶχον οἱ πλείους τοὺς Ἀθηναίους. 'Wherefore I bid thee, my queen, hopefully to cherish this thought, for what man hath ever seen Zeus so heedless of his children's good?' ὦδε, i.e. so heedless as your fears would imply.

141—176 This monologue of Deianira on the subject of her past sorrows and her fears for the future appears to me to be the weakest portion of the play,

ΔΗ. πεπυσμένη μέν, ὥς ἐπεικάσαι; παρεί
 πάθημα τούμουν ὥς δ' ἐγὼ θυμοφθορῶ
 μήτ' ἐκμάθοις παθοῦσα, νῦν δ' ἄπειρος εἶ.
 τὸ γὰρ νεάζον ἐν τοιαῖσδε βόσκεται / ^{καὶ νεῦ}
 †χώροις, ἢν αὐτῷ οὐ θάλπος θεοῦ,† 145
 οὐδ' ὄμβρος, οὐδὲ πνευμάτων οὐδὲν κλονεῖ,
 ἀλλ' ἡδοναῖς, ἄμοχθον ἐξαίρει βίον

There is little to praise in the speech regarded as a whole, but the closing part of it, commencing perhaps with the 161st line, is so preeminently feeble in thought and expression, and moreover so faulty in construction, that it seems to me impossible to regard it in its present form as the work of Sophocles.

141 ἐπεικάσαι] Herm., ὡς σάφ' εἰκάσαι Wund., ἀπεικάσαι Prof. Campb. after the MSS, but Hermann's criticism on the force of ἀπεικάσαι in Eur. *Or.* 1290 appears to me to draw so clear a distinction between that case and the present that I cannot refrain from quoting his words in full: 'comparatur ibi (i. e. Eur. *Or.* 1290) quae audita erat vox cum voce Helenae'. Here, however, we have no standard by which to measure the truth of the conjecture, and ἐπεικάσαι is therefore preferable. 'You have come, I gather, from hearing of my grief: but O! how heart-broken I am, may'st thou never know by experience, even as now you have escaped it'.

143 ἐκμάθοις] A similar passage occurs in v. 582 of the play, while in the 500th line of the *Antigone* the form of the sentence gives a still closer parallel with the present case: ἀρεστον οὐδὲν μήδ' ἀρεσθελί ποτέ. For νῦν δὲ one editor proposes to read νῦν

τε as the regular sequence to μήτε but compare ν. 285 and 333 of this play, while Hermann admirably shows that νῦν τε would have caused a wrong antithesis in the sentence, and in strict correctness would have required the collocation ἀπειρός τ' εἶ.

145 ἢν αὐτῷ οὐ θάλπος θεοῦ] I have adopted Wunder's emendation, unsatisfactory as it undoubtedly is, in preference to retaining the old reading χώροις αὐτοῦ, καὶ ^{νῦν κ.τ.λ.} which is untranslatable, and which is regarded by most of the editors as corrupt. The omission of the verb makes it impossible to accept Hermann's emendation and rendering, viz. ἢν αὐτοῦ in the sense of *sui juris est*. Prof. Paley would, I think, read αὐτοῦ and translate the passage thus; 'for there in such rural retreats does the gaiety of youth bask'. With the tenor of the passage as a whole compare the description of the 'island valley of Avilion' towards the close of Tennyson's *Morte d'Arthur*:

'Where falls not hail nor rain
 nor any snow,
 Nor ever wind blows loudly...'

147 ἄμοχθον] It is possible to treat this with Hermann as proleptic, 'lifts out of toil', but surely it is a simpler and more poetical description of childhood to separate the two

ἐς τοῦθ', ἕως τις ἀντὶ παρθένου γυνή
 κληθῇ, λάβη τ' ἐν νυκτὶ φροντῖδων μέρος
 ἦτοι πρὸς ἀνδρὸς ἢ τέκνων φοβουμένη
 τότε ἂν τις εἰσίδοιτο, τὴν αὐτοῦ σκοπῶν 151
 πρᾶξιν, κακοῖσιν οἷς ἐγὼ βαρύνομαι.
 πάθη μὲν οὖν δὴ πόλλ' ἔγωγ' ἐκλαυσάμην
 ἐν δ', οἶον οὐπω πρόσθεν, αὐτίκ' ἐξεράω.
 ὁδὸν γὰρ ἡμος τὴν τελευταίαν ἀναξ 155
 ὠρμάτ' ἀπ' οἴκων Ἑρακλῆς, τότε ἐν δόμοις
 λείπει παλαιὰν θέλτον ἐγγεγραμμένην
 ξυνηήμαθ', ἀμοὶ πρόσθεν οὐκ ἔτλη ποτέ,

ideas: 'fed by pleasure it rears up a joyous existence until such time as one takes the name of matron instead of maid'. An additional reason for this interpretation may be found in the fact that the poet is describing youth under the image of a flower, in which connexion the simple verb *ἐξαίρειν* is peculiarly appropriate. Hermann naturally rejects the interpretation which refers *νυκτὶ* to the marriage-night, and combines it instead with *φροντῖδων* in the sense of *nocturnas curas* (cf. v. 29).

150 There is nothing in this verse to cause its rejection, though it is bracketed as spurious by both Dindorf and Wunder. On the contrary, it is one of the best lines in the speech, while the idiomatic use of the particle *τοί* with the more certain of the two alternatives is evidence of care in the construction. Cf. Thuc. II. 40, *ἦτοι κρινόμεν γε ἢ ἐνθυμούμεθα ὀρθῶς τὰ πράγματα*. The scholiast explains *πρὸς* as equivalent in force to *ὑπέρ*. It is however far more general in sense than *ὑπέρ* would have been, de-

noting the *quarter* from whence her fears come rather than the persons on whose account they are entertained.

151 *τὴν αὐτοῦ...πρᾶξιν*] 'one's own case'. The masculine is used to make the allusion entirely a general one, and also in reference to the expression *τὸ νεάζον* in v. 144.

157 *ἐγγεγραμμένην ξυνηήμαθ'*] 'an old tablet *inscribed with characters*', possibly something in the nature of a will. Wunder I see rejects this theory, and considers that the characters in question had reference to the oracular responses which are noticed on several occasions in the play, e.g. in v. 1166 ff. I cannot however see that the two ideas are incapable of combination, as the oracles in question clearly pointed to some crisis in his life, and in explaining their import he would naturally be led to make a disposition of his property. The construction recalls the Virgilian phrase, *scripta nomina regum*. *ξυνηήματα* is understood by others to mean 'agreements between us'.

πολλοὺς ἀγῶνας ἐξιὼν, οὐπω φράσαι,
 ἀλλ' ὥς τι δράσων εἶρπε κοῦ θανούμενος. 160
 νῦν δ', ὥς ἔτ' οὐκ ὦν, εἶπε μὲν λέχους ὃ τι
 χρεῖη μ' ἐλέσθαι κτήσιν, εἶπε δ' ἦν τέκνοις
 μοῖραν πατρώας γῆς διαίρετον νέμοι,
 χρόνον προτάξας ὥς τρίμηνον ἥνικ' ἂν
 χώρας ἀπειή κανιαύσιος βεβώς, 165
 τότ' ἦ θανεῖν χρεῖη σφε τῷδε τῷ χρόνῳ,
 ἦ τοῦθ' ὑπεκδραμόντα τοῦ χρόνου τέλος,
 τὸ λοιπὸν ἦδη ζῆν ἀλυπτήτῳ βίῳ.

159 ἀγῶνας ἐξιὼν Cf. ἀφορ-
 μὰς πείραν (*Aj.* 290), and possi-
 bly ἐξῆλθον ἀεθλ' ἀγῶνων in *v.*
 506 of this play. 'Which he had
 never yet had the heart to ex-
 plain to me when he was starting
 on his manifold labours, for he
 always went as if to do some
 great deed, and not as if to die'.
 Among the minor inelegancies
 which abound in this speech may
 be noticed the above sentence
 οὐκ ἔτλη ποτέ... οὐπω φράσαι.

161 ὥς ἔτ' οὐκ ὦν] 'as if a
 doomed man'. It is surprising
 to me that no editor should have
 seen a strong argument against
 the authenticity of this passage
 in a comparison of these words
 with the expression used by
 Heracles in *v.* 1171 of the play
 καδόκουν πράξειν καλῶς. It is
 perfectly clear from this and the
 preceding line (ἔφασκε μόχθων
 τῶν ἐφεστώτων ἐμοὶ Δύσω τελεῖσ-
 θαι)—indeed from the whole
 tenor of his last words—that
 Heracles himself had never un-
 derstood the oracle as implying
 more than the successful accom-
 plishment of his labours.

ὃ τι] 'what I was to receive
 for myself in right of my mar-
 riage'. ὃ τι is the conjecture

of Musgrave, and has been a-
 dopted by Hermann and all the
 best editors in place of the more
 prosaic *ὅτι* which appears in the
 MSS.

163 διαίρετον νέμοι] 'he told
 me too what share of their father's
 land he awarded for distribution
 to his children' (i.e. *quam par-
 tem daret habendam singulis*).
 Hermann, while he admits that
 νέμοι is the more elegant reading,
 retains νέμειν (which will depend
 on χρεῖη) as a gentler transition
 from the manuscript reading
 μένειν.

164 χρόνον προτάξας] In this
 and the four succeeding lines the
 eccentricities of the speech seem
 to culminate, whether we con-
 sider the extraordinary expres-
 sion used for denoting the time
 of the absence, or the awkward
 introduction of the oblique nar-
 ration, and still more awkward
 return to the subject of the nar-
 rative by the insertion of the
 accusative σφε.

ἥνικ' ἂν] is read by Hermann
 and Prof. Paley, and is the
 legitimate form which the sen-
 tence would take when trans-
 ferred into the oblique narration.
 Cf. Dem. *Onet.* I., p. 865 § 6,

τοιαῦτ' ἔφραζε πρὸς θεῶν εἰμαρμένα
τῶν Ἡρακλείων ἐκτελευτᾶσθαι πόνων,

170

ὥς τὴν παλαιὰν φηγὸν αὐδῆσαι ποτε
Δωδῶνι δισσῶν ἐκ πελειάδων ἔφη.

καὶ τῶνδε ναμέρτεια συμβαίνει χρόνου
τοῦ νῦν παρόντος, ὥς τελεσθῆναι χρεῶν.

ὥσθ' ἡδέως εὐδουσάν, ἐκπηδᾶν ἐμὲ

175

φόβῳ, φίλῃ, ταρβοῦσαν, εἴ με χρὴ μένειν

πάντων ἀρίστου φωτὸς ἐστερημένην.

ΧΟ. εὐφημίαν νῦν ἴσχ'· ἐπεὶ καταστεφῇ

'And he prescribed a certain time, to the effect that when he should have been absent from his country for three months and a year gone besides, then it was fated for him to die; or, if he should have evaded this crisis in his career, to live ever after a life free from all care'. In line 166 observe carelessness in the repetition of the verb *χρεῖν*, while *v.* 168 would seem to be a mere paraphrase from a passage which is suspiciously similar in many ways to the one we are at present considering (79—81).

169 *ἔφραζε*] sub. *Ἡρακλῆς*. If the succeeding line is to be regarded as genuine, which is doubted by Dindorf, Wunder, and, I believe, by Mr Shilleto, we can only regard *πόνων* as directly dependent on the verb *ἐκτελευτᾶσθαι*. 'Such he explained were the events destined by the gods to be the end of the labours of Heracles'. Hermann it is true suggests another explanation, viz. that the addition of *πρὸς θεῶν* to *εἰμαρμένα* practically gives to the participle the force of a substantive. 'Thus, he then told me, the divinely appointed issue of the labours of Heracles was on the road to its fulfilment'.

172 *Δωδῶνι*] local, like *Μυκῆναις* in Eur. *Phoen.* 608. As containing a notice of the *πελειάδες*, and indeed for its general connexion with the subject of this play, compare the story given in Herod. II. 54.

173 *ναμέρτεια*] 'and the result coincides with the prophecy at this present time, so that it must needs be fulfilled'. For a similar use of the verb *συμβαίνειν* see *v.* 1164 of the play, the analogy of which is strongly in favour of our rendering *συμβαίνει* as above rather than in the sense of 'comes to pass', in which case it would be independent of the genitives. The meaning of the substantive *ναμέρτεια* is doubtful, as the word is a *ῥαξ λεγόμενον* and might be rendered in the present instance 'a careful verification of these predictions'.

178—204 *A messenger enters who prepares Deianira for the arrival of Heracles and Lichas.*

εὐφημίαν νῦν ἴσχε] 'no more for the present on the subject of your sorrows'. The Chorus deprecates the sad and ominous forebodings with which Deianira has closed her speech. The same suggestion, expressed in fuller language, appears in Aesch. *Agam.* (636):

στείχονθ' ὁρῶ τιν' ἀνδρὰ ^{ἡμῶν} πρὸς χαρὰν λόγων.

ΑΓ. δέσποινα Δηάνειρα, πρῶτος ἀγγέλων 180

ἔκνου σε λύσω· τὸν γὰρ Ἀλκμήνης τόκον

καὶ ζῶντ' ἐπίστω καὶ κρατοῦντα κακῇ μάχῃ,

ἀγούτ' ἀπαρχὰς θεοῖσι τοῖς ἐγχωρίοις.

ΔΗ. τίν' εἶπας, ὦ γεραιέ, τόνδε μοι λόγον;

ΑΓ. τάχ' ἐς δόμους σοὺς τὸν πολύζηλον πόσιν 185

ἦξειν, φανέντα σὺν κράτει νικηφόρῳ.

ΔΗ. καὶ τοῦ τόδ' ἀστῶν ἢ ξένων μαθὼν λέγεις;

ΑΓ. ἐν βουθερεῖ λειμῶνι πρὸς πολλοὺς θροεῖ ^{ἀνδρῶν}

Δίχας ὁ κῆρυξ ταῦτα· τοῦ δ' ἐγὼ κλύων

ἀπῆξ', ὅπως τοι πρῶτος ἀγγείλας τάδε 190

πρὸς σοῦ τι κερδάναιμι καὶ κτῶ^νμιν χάριν.

ΔΗ. αὐτὸς δὲ πῶς ἄπεστιν, εἴπερ εὐτυχεῖ;

εὐφρομένημαρ οὐ πρέπει κακαγγέλω
γλώσση μάλινεν' χωρὶς ἢ τιμῇ
θεῶν.

Wunder in an elaborate note on the subject proves conclusively that this idea is present, either more or less strongly, in every instance in which this phrase is used to enforce silence.

καταστεφῇ] Cf. *Oed. Tyr.* 82, *Eur. Hipp.* 806, and *Aesch. Agam.* 493. In the succeeding line Brunck, who is followed by Erfurdt and others, would read πρὸς χάριν λόγων in place of πρὸς χαρὰν λόγων, comparing the similar expression, πρὸς χάριν βορᾶς, which occurs in the *Antigone* (v. 30). Hermann, however, defends the reading of the text as unquestionably the stronger of the two in connexion with the present context. The words πρὸς χαρὰν λόγων are usually translated 'to give us joyous tidings' on the analogy of the phrase πρὸς ἡδονὴν λέγειν (*Elec.* 921), but I am myself inclined to con-

nect them more closely with the adjective καταστεφῇ in the following sense: 'wreathed with bay in token of his joyous news'.

184 τίν' εἶπας...τόνδε μοι λόγον;] For similar phrases compare *Elec.* 388, and *Oed. Col.* 1730.

185 πολύζηλον] 'that soon will the husband you long for appear at your palace-gates radiant with conquering might'. 'Much admired' has been proposed as an alternative rendering for πολύζηλον, for which see *Aesch. Agam.* 939, while Mr Heitland suggests that it may be used here in an active sense, comparing Schneidewin's explanation of the phrase πολύζηλος βίος (*Oed. Tyr.* 381) 'life with all its emulous schemes'. φανέντα, like ἐμφανῇ in v. 199, adds reality to the picture.

188 βουθερεῖ] 'the pasture of the herds'. πρὸς πολλοὺς, 'to crowds', is the certain emendation of Hermann in place of πρόσ-πολος which appears in the mss.

192 αὐτὸς] The scholiast un-

ΑΓ. οὐκ εὐμαρεῖα χρώμενος πολλῇ, γύναι.
 κύκλω γὰρ αὐτὸν Μηλιεὺς ἅπας λεῶς
 κρίνει παραστάς, οὐδ' ἔχει βῆναι πρόσω. 195
 τὸ γὰρ ποθοῦν, ἕκαστος ἐκμαθεῖν θέλων
 οὐκ ἂν μεθεῖτο, πρὶν καθ' ἡδονὴν κλύειν.
 οὕτως ἐκείνος οὐχ ἐκῶν, ἐκούσι δὲ

derstands αὐτὸς as referring to Heracles, in which case the answer of the messenger, with its allusion to Lichas, must be given from a misconception of Deianira's meaning. Any such interpretation, however, is entirely out of keeping with the simplicity of the Greek drama, and the question, if we understand it of Lichas, merely implies that Deianira regards him as the representative of his master's success. Compare line 230 of the play, where Lichas in speaking of himself identifies his own fortunes with those of Heracles.

εἴπερ εὐτυχεῖ] Observe the force of εἴπερ. 'If (as I gather) all is well with him'. Wunder less correctly regards εὐτυχεῖ as impersonal: *si quidem res bene se habet*.

193 εὐμαρεῖα] 'he has not much freedom of action, lady'. It is possible to understand εὐμαρεῖα in the more general sense of 'ease', 'comfort', but the context is in favour of the former rendering.

195 κρίνει] 'questions him', in which sense the verb appears again in line 314, and also in *Antig.* 397.

196 τὸ γὰρ ποθοῦν] 'for each man, eager to satisfy himself in the matter of his curiosity, will not allow him to proceed till he has heard everything to his heart's desire'. I am glad to find that Professor Paley entirely

agrees with me in regarding τὸ ποθοῦν as equivalent in sense to τὸν πόθον, and as indirectly dependent on the infinitive ἐκμαθεῖν. Being in a certain sense an anticipatory accusative, its position in the sentence is easily to be explained, 'for on the point of his curiosity each man wishes to be fully informed'. Wunder, while adopting in the main the above interpretation, regards τὸ ποθοῦν as equivalent to τὸ πόθημα, but, if this were so, we should rather have expected the passive ποθούμενον, as the accusative in this case would be *directly* dependent on ἐκμαθεῖν.

The majority of the editors, with the exception apparently of Prof. Campbell, regard the words ἕκαστος ἐκμαθεῖν θέλων as exegetic of τὸ ποθοῦν in the sense of οἱ ποθοῦντες, an explanation which may have become traditional in consequence of the punctuation, just as in a corresponding passage of the *Antigone* (v. 1078) οὐ μακροῦ χρόνου τριβῆς, which is now recognised as the nominative of φανεί, was for a long time regarded as an independent sentence.

197 οὐκ ἂν μεθεῖτο, πρὶν..... κλύειν] The combination is noteworthy, the optative representing the idea in a general or hypothetical form ('are not likely to let him go'), the infinitive applying it to the special case.

198 οὐχ ἐκῶν] 'against his

^{χίμαι} ξύνεστιν ἄσφει δ' αὐτὸν αὐτίκ' ἐμφανῇ.
 ΔΗ ὦ Ζεῦ, τὸν Οἴτης ἄτομον ὃς λειμῶν' ἔχεις, 200
 ἔδωκας ἡμῖν ἀλλὰ σὺν χρόνῳ χαράν. ^φ
 φωνήσατ', ὦ γυναῖκες, αἵ τ' ἔσω στέγης
^{εἰνε} αἵ τ' ἐκτὸς αὐλῆς, ὥς ἀελπτον ὅμμ' ἐμοί
^δ φήμης ἀνασχὼν τῆσδε νῦν καρπούμεθα.
 XO. Ἀνολολυξάτω δόμος ἐφεστίοις ἀλαλαγαῖς 205
 ὃς ἢ μελλόνυμφος, ἐν δὲ κοῖνός ἀρσένων

pleasure, albeit to theirs'. For the antithesis of *ὦ* and *δὲ* compare *Aj.* 12, and also *Phil.* 334, *τέθνηκεν, ἀνδρὸς οὐδενός, θεοῦ δ' ὑπο*. The word *αὐτὸν* in the following line refers of course to Lichas.

200 *ἄτομον*] 'sacred', and, as a consequence, 'unmown'. A fine passage in Eur. *Hipp.*, commencing with *v.* 73, contains a running comment on the word.

201 *ἀλλὰ σὺν χρόνῳ*] 'though tardily'. For other instances of this well-known use of *ἀλλά*, which corresponds with that of *tamen* in Latin, compare *Phil.* 1041, and *Elec.* 1013.

202 *ἔσω*] for which *εἴσω* is read by the majority of the editors, is suggested by euphony and confirmed by a passage from Ammonius (p. 50) which is quoted by Hermann. In the lines which follow, the usual distinction between *στεγή* and *αὐλή* is clearly not to be pressed. 'Shout, ye women, both you within the house, and you who are outside the hall, for all unlooked for by me is the dawn of this bright news we now enjoy'. *Ὅμμα*, like *ὀφθαλμός* in *Oed. Tyr.* 987, denotes a bright point of light, while the use of the participle *ἀνασχὼν* leaves no doubt as to the simile the author had in view.

205—224 *A chorus of joy.*

[This bright little ode, like the corresponding one in *Aj.* 693 ff., is of a class peculiar to Sophocles. Without pretending to the dignity of the previous chorus, it is almost perfect as a graceful and unaffected expression of joy.]

205 *ἀνολολυξάτω δόμος*] 'yea let the house lift up a joyous strain with songs of triumph at the hearth'. This conjecture of Dindorf's, in place of the old reading *ἀνολολύξατε δόμοις* which Hermann and Linwood retain, is accepted by Professors Campbell and Paley. Had the expression *ὁ μελλόνυμφος* stood alone, Hermann's rendering 'quisquis nubilus est' would have been entirely satisfactory, but, placed as it is in such close connexion with the word *ἀρσένων* which follows, this ambiguous use of the masculine in place of the feminine is scarcely defensible.

The entire phrase *δόμος ὁ μελλόνυμφος* I have always regarded as a general appeal to the 'house that is soon to receive the bridegroom', and this I find to be Professor Paley's view. In this case the contrast intended by the poet is not between *μελλόνυμφος* and *ἀρσένων*, but between *ἀρσένων* and *παρθένου* (*v.* 210). If, on the other

ἴτω κλαγγὰ τὸν εὐφარέτραν
 Ἀπόλλωνα προστάταν
 ὁμοῦ δὲ παιᾶνα παῖαν ἀνάγεται, ὡς παρθένοι, 210
 βοᾶτε τὰν ὁμόσπορον
 Ἄρτεμιν Ὀρτυγίαν ἐλαφάβόλον, ἀμφίπυρον,
 γέιτονας τε Νύμφας. 215
 αἰέρομ' οὐδ' ἀπώσομαι
 τὸν αὐλόν, ὦ τύραννε τὰς ἐμὰς φρενός.
 ἰδοὺ μ' ἀναταράσσει,
 εὖοι μ' ὁ κισσὸς ἄρτι βάκχλειαν
 ὑπόστρέφῶν ἀμίλλαν. 220

hand we understand *δόμος* δ *μελλόνυμφος* to mean the 'marriageable maidens in the palace', the appeal contained in *v.* 210 is merely a weak repetition of the opening phrase.

206 *ἐν δὲ*] 'therewith let the echoing cry of the males go forth in honour of the god of the well-stored quiver, Apollo who guards our gates'. For *ἐν δὲ* in this well-known use compare *Oed. Tyr.* 27 and *Aj.* 675. The accusative *Ἀπόλλωνα* may be governed either by *ἀνολοιζέτω*—the passage included between the words *ἐν δὲ* and *κλαγγὰ* being regarded as a parenthesis—or, as is more probable, by the combined phrase *ἴτω κλαγγὰ*, which is equivalent in force to the simple verb *κλάζειν*.

209 *προστάταν*] which is usually rendered by the word 'champion' in acknowledgment of the protection accorded to Hercules by his patron deity, is rather, I think, an allusion to the statue of the god, placed, as was usual, before the palace-gates. Compare the epithet *προστατήριος*.

210 *παιᾶνα*] As a rule the

word *παιᾶν* denotes the song of joy raised by the males, while *ὁλολυγμός* is used of the sacrificial cry of the females.

214 *ἀμφίπυρον*] 'with torch in either hand'. See the description in *Oed. Tyr.* 206—208.

215 *Γέιτονας τε νύμφας*] 'the nymphs that bear her company', with which compare Verg. *Aen.* 1. 498—500.

216 *αἰέρομ'*] A rare elision, which occurs however in *Nub.* 42, 523. 'I soar on wings, nor will I decline the flute, O thou that swayest my heart! See, see the ivy maddens me! Evoe! anon it whirls me round as in a Bacchanalian dance!' The music of the αὐλὸς was thought to inspire enthusiasm. Cf. Eur. *Herc. Fur.* 871, *τάχα σ' ἐγὼ μάλλον χορεύσω καὶ καταυλήσω φόβῳ*. *Ἀείρομαι* is understood by some to denote mere mental excitement: more probably it is the prelude to the ecstatic gestures which from this point accompanied the song.

219 *ὁ κισσός*] The ivy is of course imaginary: while in like manner towards the close of the chorus it is possible that the

τὼ ἰὼ Παιάν

ἴδ' ἴδ' ὦ φίλα γύναι, *face to face*

τάδ' ἀντίπρῳρα δὴ σοί

βλέπειν, παρέστ' ἐναργῆ.

ΔΗ. ὀρώ, φίλαι γυναῖκες, οὐδέ μ' ὄμματος 225

* φρουρὰν παρήλθε, τόνδε μὴ λεύσσειν στόλον

χαίρειν δὲ τὸν κήρυκα προυννέπω, χρόνω

πολλῷ φανέντα, χαρτὸν εἴ τι καὶ φέρεις.

ΛΙ. ἀλλ' εὖ μὲν ἔγμεθ', εὖ δὲ προσφωνούμεθα,

singers in their enthusiasm identify the approach of Lichas with that of Bacchus himself.

220 ὑποστρέφων ἑμίλλαν] A species of cognate accusative. The sense of the passage is more doubtful, but the translation suggested above is, I think, more forcible than the alternative rendering, 'whirling me round in rivalry with the Bacchantes'.

225—290 *Enter Lichas, attended by a train of captives. After preliminary greetings, and a general account of his master's success, he delivers an elaborately false statement of the causes and objects which had induced Hercules to undertake the expedition.*

226 φρουρὰν] 'nor hath it escaped my watchful glance'. Compare the expression φρουρεῖν ὄμμα in *Phil.* 151, while the addition of the genitive ὄμματος recalls the familiar phrase ἔρκος ὁδόντων (*Il.* IV. 350 and elsewhere). The majority of the editors are agreed in accepting the reading of the text, which is due to Musgrave: Hermann, however, retains the nominative φρουρά, 'nor hath the watchfulness of my eye failed to attract me', which is a bold inversion and moreover creates a difficulty in the use of the verb παρήλθε.

227 χαίρειν] 'and I bid you the herald hail, full late though you have come, if indeed you bear me news that is worth the greeting'. καὶ emphasizes the statement, and at the same time induces a parallel between the character of the tidings and the welcome accorded to the messenger.

The rhythm of the line, no less than the evident play upon the words χαίρειν and χαρτὸν, is in favour of this punctuation: indeed Hermann is the only editor of note who would take χαρτὸν in conjunction with what precedes. For the use of the adjective in this connexion compare the phrase νῦν πᾶσι χαίρω (*Oed. Col.* 596), while in *Eur. Hec.* (426, 427) we have an example of a similar play on the verb.

229 εὖ μὲν ἔγμεθα] 'Yes, happy have we come, and happy is thy welcome, lady, as befits the achievement of our task'. In respect to the phrase κατ' ἔργου κτήσιν Hermann suggests two possible renderings: (i) 'for the tidings you have received', (ii) 'for the capture we have made', though he afterwards rejects the former of the two as out of keeping with the

γύναι, κατ' ἔργου κτῆσιν ἄνδρα γὰρ καλῶς 230
πράσσοντ', ἀνάγκη χρηστὰ κερδαίνειν ἔπη.

ΔΗ. ὦ φίλτατ' ἀνδρῶν, πρῶθ' ἂ πρῶτα βούλομαι
δίδαξον, εἰ ζῶνθ' Ἑρακλέα προσδέξομαι.

ΔΙ. ἔγωγέ τοι σφ' ἔλειπον ἰσχύοντά τε
καὶ ζῶντα καὶ θάλλοντα κοῦ νόσφ' βαρύν. 235

ΔΗ. ποῦ γῆς; πατρώας, εἴτε βαρβάρου; λέγε.

ΔΙ. ἀκτὴ τις ἔστ' Εὐβροίς, ἐνθ' ὀρίζεται
βωμοὺς τέλη τ' ἔγκαρπα Κηναίῳ Διί.

ΔΗ. εὐκταῖα φαίνων, ἧ' πὸ μαντείας τινός;

ΔΙ. εὐχαῖς, ὅθ' ἤρει τῶνδ' ἀσάστατον δόριον 240
χώραν γυναικῶν, ὧν ὀρᾶς ἐν ὄμμασιν.

ΔΗ. αὐταὶ δέ, πρὸς θεῶν, τοῦ ποτ' εἰσὶ καὶ τίνες;

context, which requires some allusion to the herald's success. On the other hand, to understand it as a bare statement of the capture of Oechalia is, I think, somewhat prosaic.

234 *ἔλειπον*] Observe the force of the imperfect: 'at the time when I was leaving him he was both strong and well'. Schaefer objects to the position of the word *ζῶντα* as a sequence to the stronger participle *ἰσχύοντα*, and suggests *σῶντε* in its place. But in truth there is no need for any alteration, as in cases where we meet with a succession of epithets we often find that little attempt is made to secure a climax, while as regards the participle in question Professor Kennedy has shewn that it has on occasion a far stronger force than was originally supposed.

237 *ὀρίζεται*] 'is marking out'. The verb occurs again in *v.* 754. The expression *ἔγκαρπα τέλη* has caused considerable difficulty. Professor Paley would render it 'fruit-offerings', which

implies a slight *zeugma* in the use of the verb *ὀρίζεται*, while Hermann, Wunder, and others understand it of the actual grove of fruit-trees, the dedication of which is referred to in a later passage of the play.

239 *φαίνων*] 'carrying into effect a vow', a force of the verb which is admirably illustrated by a quotation of Hermann's from *Oed. Col.* 721, *νῦν σοι τὰ λαμπρὰ ταῦτα δεῖ φαίνειν ἔπη*.

240 *εὐχαῖς*] 'in fulfilment of vows made when he was on his way to capture the city'. As in *Oed. Tyr.* 1454, the full force of the imperfect must be pressed. The reading varies between *εὐχαῖς* and *εὐκταῖα*, of which the former, a causal dative, is preferred by Dindorf, Linwood, and Professor Campbell, while the latter is retained by Hermann, Wunder, and the late Mr Shilleto.

241 *ὧν*] For this attraction see Plato *Gorg.* 452 A, and Herod. 1. 23. It differs from the formula *ἐξ ὧν ὀρᾶς* and similar construc-

οἰκτραὶ γάρ, εἰ μὴ ξυμφοραὶ κλέπτουσί με.

ΛΙ. ταύτας ἐκείνος, Εὐρύτου πέрсας πόλιν,
ἐξείλεθ' αὐτῷ κτήμα καὶ θεοῖς κριτόν. 245

ΔΗ. ἡ καπὶ ταύτῃ τῇ πόλει τὸν ἄσκοπον
χρόνον βεβῶς ἦν ἡμερῶν ἀνήριθμον;

ΛΙ. οὐκ, ἀλλὰ τὸν μὲν πλείστον ἐν Λυδοῖς χρόνον
κατεῖχεθ', ὡς φησ' αὐτός, οὐκ ἐλεύθερος, 249
ἀλλ' ἐμποληθεῖς. τοῦ λόγου δ' οὐ χρὴ φθόγου
γύναι, προσεῖναι, Ζεὺς ὅτου πράκτωρ φάνῃ.
κεῖνος δὲ πραθεῖς Ὀμφάλῃ τῇ βαρβάρῳ
ἐνιαυτὸν ἐξέπλησεν, ὡς αὐτὸς λέγει.

tions in which the genitive takes the case of the *suppressed* antecedent.

243 κλέπτουσι] 'if I judge rightly of their condition'. A similar use of κλέπτειν occurs in *Antig.* 1216, ἡ θεοῖσι κλέπτομαι. Others propose to render ξυμφοραὶ 'calamities', but the more general interpretation is preferable, considering the doubt which is implied by κλέπτειν.

245 κριτόν] like ταύτας in the previous line, is emphatic by position. 'These are the captives that he selected for himself and the Gods as a special prize'.

246 ἄσκοπον] 'that incredible time of I know not how many days', in allusion to the absence of fifteen months noticed above in *v.* 164. Hermann comments on the word ἄσκοπος as a favourite one with Sophocles, especially in this particular sense of 'immense', 'incredible'. Cf. *Aj.* 21, and *Elec.* 864, 1315. With the phrase ἡμερῶν ἀνήριθμον compare ὦν ἀνάρημος (*Oed. Tyr.* 178), ἀνάρημος θρήνων (*Elec.* 232), and perhaps the phrase ἄδηλον ἔργον in *v.* 670 of the play.

250 ἐμποληθεῖς] 'sold as a slave'. The substantive λόγος is understood by some as a direct reference to the word ἐμποληθεῖς: more probably it is used in its ordinary sense for the 'narrative' or 'account' of the event. The construction of this and the following verse is well explained by Hermann, who points out that the relative *δου* cannot be taken in direct connexion with τοῦ λόγου without involving a solecism, viz. the combination of the definite (τοῦ λόγου) with the indefinite (φανῇ). Trans. therefore: 'Yet must no jealousy be felt, lady, at the account of any deed of which Zeus hath shewn himself the worker'.

252 δέ] resumptive. 'The fact is, then, that he was sold to Omphale, the foreign queen'. In this and the following verse, which Wunder unreasonably regards with suspicion, the herald returns to his narrative which he had interrupted by a short digression.

253 ἐνιαυτὸν] 'a year of it', supposing we take into account

χοῦτως ἐδήχθη, τοῦτο τοῦνείδος λάβων
 ὥσθ' ὅρκον αὐτῷ προσβαλὼν διώμοσεν, 255
 ἢ μὴν τὸν ἀγχιστήρα τοῦδε τοῦ πάθους
 ξὺν παιδὶ καὶ γυναικὶ δουλώσειν ἔτι.
 κούχ' ἤλιωσε τοῦπος, ἀλλ' ὅθ' ἀγνὸς ἦν,
 στρατὸν λαβὼν ἐπακτὸν ἔρχεται πόλιν
 τὴν Εὐρυτείαν. τὸνδε γὰρ μεταίτιον
 μόνον βροτῶν ἔφασκε τοῦδ' εἶναι πάθους
 ὃς αὐτὸν ἐλθόντ' ἐς δόμους ἐφέστιον,
 ξένον παλαιὸν ὄντα, πολλὰ μὲν λόγαις
 ἐπερρόθησε, πολλὰ δ' ἀτηρᾷ φρενὶ,
 λέγων χεροῖν μὲν ὥς ἄφυκτ' ἔχων βέλη 265
 τῶν ὧν τέκνων λείποιτο, πρὸς τόξου κρίσιν,

the entire period of his absence. However, in verse 69 a year is expressly mentioned as the time of his servitude.

256 ἀγχιστήρα] The word is probably used in an active sense, 'the man who had brought this calamity upon him'. Others, however, understand it as equivalent to the Latin *proximum culpae*, 'the man most implicated in this wrong'. The word *ἔτι* is anything but redundant, as the scholiast assumes. Tr. 'that he would yet one day enslave'.

258 κούχ' ἤλιωσε τοῦπος] A Homeric expression, for which compare *Il.* xvi. 737, and *Apol. Rh.* iii. 1175, 'nor did he speak in vain'. Ἀγνός, 'when he had done penance' for the murder of Iphitus, or, as others understand it, for his service of shame under Omphale.

260 μεταίτιον] Two explanations of the word are possible, which is apparently a favourite one with the author in the present play (cf. *vv.* 447, 1234): (i) that it belongs to a class of

adjectives of which we have repeated examples in Sophocles, in which only one portion of the compound retains its force, *μεταίτιον* being equivalent in this case to the simple word *αἴτιον*; and (ii) that the fullest possible force is to be given to both portions of the compound: 'that none but he had had a hand in the disaster', i.e. that he had been his own accomplice. The latter interpretation is supported by Hermann and the best authorities, who illustrate the idiom by references to *Phil.* 691, *Aesch. Eum.* 190, and *Mart.* v. 24. 8.

264 ἀτηρᾷ] 'mischievous spirit'. Ἀτηρᾷ might also mean 'infatuated', but the former rendering is preferable, as suggesting the motive which inspired the taunt.

266 τῶν ὧν] Cf. τοῖς οἰσιν (*Oed. Tyr.* 1248), while in *Oed. Col.* 1639 we have an example of the rarer use in which the article is omitted. 'He was yet inferior to his own (Eurytus') children in the trial of the bow'.

φωνεῖ δέ, δούλος ἀνδρὸς ὡς ἐλευθέρου
 φαίνοιτο· δειπνοῖς δ' ἡνίκ' ἦν οἰνωμένος,
 ἔρριψεν ἐκτὸς αὐτόν. ὦν ἔχων χόλον,
 ὡς ἔκετ' αὖθις Ἴφιτος Τυρυνθίαν 270
 πρὸς κλιτύν, ἵππους νομάδας ἐξιγνοσκοπῶν, *hacking*
 τότε ἄλλος' αὐτὸν ὄμμα, θάτέρα δὲ νοῦν
 ἔχοντ', ἀπ' ἄκρας ἦκε πυργώδους πλακός.
 ἔργου δ' ἑκατὶ τοῦδε μηνίσας ἀναξ,
 ὁ τῶν ἀπάντων Ζεὺς πατήρ Ὀλύμπιος, 275
 πρᾶτόν νιν ἐξέπεμψεν, οὐδ' ἡνέσχετο,
 ὀθύνεκ' αὐτὸν μῦνον ἀνθρώπων δόλη
 ἔκτεινεν. εἰ γὰρ ἐμφανῶς ἡμίνατο,

According to one account, which appears in Theocr. xxiv. 105, it was Eurytus who had instructed the youthful Heracles in the use of the bow.

267 φωνεῖ δέ, ... ὡς] There is no valid reason for rejecting this reading, which is accepted by Professors Campbell and Paley, and also by Hermann in his earlier editions, although in his latest he has emended the line thus: *φωνεῖ δὲ δούλος ἀνδρὸς ἀντ' ἐλευθέρου*, on the model of a passage in the *Ajax* (1020). Wunder proposes *ὡσεὶ δὲ δούλος ἀνδρὸς ἀντ' ἐλευθέρου*, but the introduction of the rare form *ὡσεὶ* is certainly no change for the better, while in the reading of the text the genitive *ἀνδρὸς ἐλευθέρου* may readily be explained as dependent on *δούλος*, though Hermann, I see, prefers to govern it by *φαίνοιτο*, without however giving an example of the construction. For *φαίνοιτο* in this sense see Aesch. *Prom.* 197. 'Moreover he declared aloud that as the slave of a free man he bore with many a blow, and once, when

flushed with wine at a banquet, he drove him from his house'. Almost all the editors understand Eurytus and not Heracles to be the subject of *οἰνωμένος*; indeed it is surprising that Hermann should hold the contrary opinion, as it tends to degrade the character of Heracles, which it is the object of the speaker so far to present in the best possible light.

270 Ἴφιτος] The son of Eurytus. For *πλακός*, a surface of table-land, see Eur. *Bacch.* 307: 'hurled him from the smooth summit of the towering rock'.

277 μῦνον ἀνθρώπων] 'because Iphitus was the only man he had ever slain by craft'. It is strange that Linwood and some of the other editors should understand these words to mean 'single-handed', 'unaided by man,' when they are so clearly contrasted with *ἐμφανῶς* which follows, 'in fair and open fight'. Moreover, if this were the meaning, what possible blame could have attached to Heracles?

278 ἡμίνατο] This verb has

Ζεὺς τὰν συνέγνω ξὺν δίκῃ χειρουμένῳ
 ὕβριν γὰρ οὐ στέργουσιν οὐδὲ δαίμονες. 280
 κείνοι δ' ὑπερχλίνοντες, ἐκ γλώσσης κακῆς,
 αὐτοὶ μὲν Ἄιδου πάντες εἶσ' οἰκήτορες,
 πόλις δὲ δούλη· τάσδε δ' ἄσπερ εἰσορᾷς
 ἐξ ὀλβίων ἄζηλον εὐρούσαι βίον
 χωροῦσι πρὸς σέ· ταῦτα γὰρ πόσις τε σὸς 285
 ἐφείτ', ἐγὼ δέ, πιστὸς ὦν κείνῳ, τελῶ.
 αὐτὸν δ' ἐκείνου, εὐτ' ἂν ἀγνὰ θύματα
 ῥέξῃ πατρώῳ Ζηνὶ τῆς ἀλώσεως,
 φρόνει νῦν ὡς ἦξοντα· τοῦτο γὰρ λόγου,
 πολλοῦ καλῶς λεχθέντος, ἥδιστον κλύειν. 290

been referred by some to Iphitus: 'had Iphitus stood on his defence'. But the change of nominative is awkward, and the contrast between δόλῳ and ἐμφανῶς is weakened by this interpretation. Tr. 'For had he punished Iphitus in fair and open fight, be assured that Zeus would have excused him for dealing with his foe as he deserved'. There is a slight difficulty in regard to the exact force of the words ξὺν δίκῃ, which may mean 'in a just cause', or perhaps nothing more than 'fairly', 'honourably', in reference to the word ἐμφανῶς above.

280 οὐδέ] 'no more than we mortals'. ὕβριν is 'outrage', 'wanton insolence', such as that with which Heracles had been treated by Eurystus.

281 κείνοι δέ] The δέ is again resumptive. 'So then these men in their vain pride and owing to a mischievous tongue'. The reference is to Eurystus and his sons, whose character has been suggested in the digression on Iphitus.

283 τάσδε] For the attraction see *Oed. Col.* 1150, and *Eur. Or.* 1629. In the succeeding line it is not clear whether ὀλβίων is to be regarded as a neuter or a feminine adjective, both constructions being admissible, although the latter is naturally suggested by the well-known phrase τυφλὸς ἐκ δεδορκότος (*Oed. Tyr.* 454): 'once prosperous, but now doomed to a life of woe'.

286 δέ] This use of δέ in connexion with τε has been already noticed in a note on *v.* 143.

287 ἀγνὰ θύματα] 'holy sacrifice'. The epithet is a general one, and has no reference to the special act of purification noticed above in *v.* 258.

289 φρόνει νῦν] 'consider that he will be here anon'. For this repetition of the pronoun after an inserted clause cf. *Oed. Tyr.* 248.

290 πολλοῦ καλῶς λεχθέντος] Equivalent to πολλῶν λεχθέντων καλῶν. The death of Iphitus is perhaps the one true fact in this ingenious tale of falsehood, the

- ΧΟ. ἄνασσα, νῦν σοι τέρψις ἐμφανὴς κυρεῖ, ^{ἔστι}
 τῶν μὲν παρόντων, τὰ δὲ πεπυσμένη λόγι.
 ΔΗ. πῶς δ' οὐκ ἐγὼ χαίροίμ' ἄν, ἀνδρὸς εὐτυχῇ
 κλύουσα πρᾶξιν τήνδε, πανδίκῳ φρενί;
 πολλή' στ' ἀνάγκη τῇδε τοῦτο συντρέχειν. 295
 ὅμως δ' ἔνεστι τοῖσιν εὖ σκοποῦμένοις
 ταρβεῖν τὸν εὖ πράσσοντα, μὴ σφαλῇ ποτε.
 ἐμοὶ γὰρ οἶκτος δεινὸς εἰσέβη, φίλαι,

consecutive parts of which are (i) the quarrel between Eurytus and Heracles, (ii) the death of Iphitus in retaliation, (iii) the enslavement of Heracles in punishment for the murder, and (iv) the vengeance he takes upon Eurytus and his people.

291—313 *The congratulations of the Chorus. A speech from Deianira follows, the joy of which is altogether clouded by a sorrowful foreboding, suggested apparently by the sight of the captives.*

291 κυρεῖ] as in the *Oed. Col.* 1290, is equivalent in force to the Latin *contingit*.

292 τῶν μὲν παρόντων] in allusion to the herald and the captives. 'Since the captives are already here, and of his return you have been told in words'.

294 πανδίκῳ] 'as in all duty bound'. The difficulty meets us here which we have already discussed in connexion with the word *μεγαλτίως* above, and here again several of the ablest commentators would render it simply 'with all my heart', comparing *θάνοιμι πανδίκως* (*Oed. Col.* 1306). In this and in all similar cases the context should, I think, determine the application of the word, and it can scarcely be questioned that in the present connexion, and

also in *vv.* 611, 1247, the adjective is more forcible if we render both portions of the compound.

295 τοῦτο] sc. τὸ χαίρειν, 'it needs must be that the one should be in concord with the other'. Linwood objects to this interpretation of the passage, notwithstanding it is adopted by all the leading commentators.

296 ὅμως δ' ἔνεστι] The passage which follows is selected for special praise by both Hermann and Wunder. It is, in fact, particularly characteristic of Sophocles, and at the same time suggestive of his *ειρωνεία*, that this moment of great happiness should be also the occasion of misgivings for the future, while no device could have enlisted our sympathies more surely on behalf of Deianira than this kindly display of pity for the captives.

τοῖσιν εὖ σκοποῦμένοις] The middle *σκοπεῖσθαι* is also found in *Oed. Tyr.* 964, while immediately below in *v.* 306 we have an instance of the far rarer form *ὀρωμένη*.

298 εἰσέβη] 'thus in my case a wondrous pity has stolen upon me'. The line *χώρας δόλους ἀπάτοράς τ' ἀλωμένας* is very nearly repeated in *Oed. Tyr.* 1506.

ταύτας ὀρώσῃ δυσπότμους, ἐπὶ ξένης
 χώρας, ἀοίκους ἀπάτοράς τ' ἀλωμένας, 300
 αἱ πρὶν μὲν ἦσαν ἐξ ἐλευθέρων ἴσως
 ἀνδρῶν, τανῦν δὲ δούλον ἴσχουσιν βλον.
 ὦ Ζεῦ τροπαῖε, μήποτ' εἰσίδοιμί σε
 πρὸς τοῦμόν οὔτω σπέρμα χωρήσαντά ποι,
 μηδ', εἴ τι δράσεις, τῆσδέ γε ζώσης ἔτι. 305
 οὔτως ἐγὼ δέδοικα τάσδ' ὀρωμένη.
 ὦ δυστάλαινα, τίς ποτ' εἰ νεανίδων;
 ἄνανδρος, ἡ τεκνούσσα; πρὸς μὲν γὰρ φύσιν
 πάντων ἄπειρος τῶνδε, γενναία δέ τις.
 Λίχα, τίνος ποτ' ἐστὶν ἡ ξένη βροτῶν; 310
 τίς ἡ τεκούσα, τίς δ' ὁ φιλύσας πατήρ;
 ἔξειπ'· ἐπεὶ νιν τῶνδε πλείστον ᾤκτισα
 βλέπουσ', ὅσῳ περ καὶ φρονεῖν οἶδεν μόνη.

ΛΙ. τί δ' οἶδ' ἐγώ; τί δ' ἂν με καὶ κρίνῃς; ἴσως
 314

303 τροπαῖε] 'avorter of evil', and in this sense equivalent to ἀλεξίκακος, ἀποτροπαῖος. The late Mr Shilleto, however, preferred to understand it as an address to the God of Battles (cf. *Antig.* 143, *Eur. Suppl.* 647), a sense which is perhaps equally forcible when we take into consideration the presence of the captives.

304 ποι] 'in any direction'. With μηδὲ in the following line supply δράσης out of δράσεις, as in a similar passage of the *Electra* (1434), νῦν, τὰ πρὶν εἰ θέμενοι, τὰδ' ὥς πάλιν. 'Or, if do it thou must, at least defer it till I have ceased to live'.

306 ὀρωμένη] This rare use of the middle, which is Homeric and denotes care and concern in the contemplation, is found in Sophocles alone of the three tragedians, who employs it again

in *v.* 909 of the present play, and also in *Antig.* 593.

307 τίς] 'Of what sort art thou? Maid or mother? For to judge indeed by your looks you know nothing of all this'. The readings vary between τεκνούσσα, τεκούσα and τεκνούσα, the first of which is preferred by Hermann, Campbell and the majority of the editors, while the last is supported by good manuscript authority. φύσις is a word of the widest application, denoting, as the case may be, sex, age, growth and stature, together with the outward appearance which is consequent on these.

313 φρονεῖν] 'she alone has a true sense of her position'. For this use of φρονεῖν see *Ajax* 942. Deianira is struck by the girl's silent grief.

314—334 *After making fruit-*

γέννημα τῶν ἐκείθεν οὐκ ἐν ὑστάτοις. 315

ΔΗ. μὴ τῶν τυράννων; Εὐρύτου σπορά τις ἦν;

ΛΙ. οὐκ οἶδα· καὶ γὰρ οὐδ' ἀνιστόρουν μακράν.

ΔΗ. οὐδ' ὄνομα πρὸς τοῦ τῶν ξυνεμπόρων ἔχει;

ΛΙ. ἡκίστα· συγῇ τοῦμὸν ἔργον ἦνυτον.

ΔΗ. εἶπ', ὦ τάλαιν', ἀλλ' ἡμῖν ἐκ σαυτῆς· ἐπεὶ 320

καὶ ξυμφορά τοι μὴ εἰδέναι σέ γ' ἦτις εἶ.

ΛΙ. οὐ τᾶρα τῷ γε πρόσθεν οὐδὲν ἐξ ἴσου

less enquiries of Lichas as to the girl's parentage, and a final appeal to the captive herself, Deianira dismisses her and retires with her attendants.

314 καὶ] Notice the position of ἐγὼ and again of καὶ. 'Why what do I know? why should you even ask me? Maybe she is a child of some of the folk yonder, and not amongst the humblest either'. The form of the word γέννημα is decisive in favour of this rendering as against the alternative which has been proposed: 'It may be her pedigree is not one of the humblest among the people whence she comes'.

316 μὴ] For the force of μὴ in interrogation cf. Aesch. *Pers.* 346, *Prom.* 980. 'Is she then of royal birth? Had Eurytus a child? Lich. I know not, for in fact I did not carry my enquiries far'.

320 ἀλλ' ἡμῖν] 'to me at any rate, and of your own accord'. The line which follows is a good example of the so-called irony of Sophocles, Deianira being as yet in total ignorance that the knowledge she desires will prove the girl to be her rival. 'For truly 'tis a sort of misfortune not to know who you are'. This delicate irony in the situation is entirely lost if we accept the

correction which Hermann has adopted in his last edition: κἀσύμφορ' ἐστὶ μὴ εἰδέναι σε μ' ἦτις εἶ, 'for it suits not your interest that I should be in ignorance as to who you are'. Nor is the correction in itself a good one, if only on account of the unpleasant alliteration which it introduces into the line.

322 The interpretation of this and the following line has raised questions of considerable difficulty, although Wunder's emendation (διήσει for διοίσει) has been finally rejected by the majority of the editors on the ground that, while *λέγει φωνήν* is a legitimate expression, such a combination as *διῆναι γλώσσαν* is incapable of defence. The sense of the passage is not so easily determined. It is usually understood as follows, 'She will not, I trow, be at all different in the matter of speech, but true to her previous behaviour', the objection to which is that it does not sufficiently account for the presence of *ἀρα* with its suggestion of an implied hypothesis. I should therefore prefer to understand *διαφέρειν* in its primary sense, 'to move the tongue to and fro', translating the passage as follows: 'Let me tell you then that she will move her tongue quite inconsistently with

^{διόσει = ὑπερ}
 χρόνῳ διοίσει γλῶσσαν, ἥτις οὐδαμὰ
 προῦφηεν οὔτε μείζον' οὔτ' ἐλάσσονα,
 ἀλλ' αἰὲν ἀδίνουσα συμφορᾶς βάρος 325
 δακρυρροεὶ δύστηνος, ἐξ ὅτου πάτραν
 διήνεμον λέλοιπεν. ἡ δέ τοι τύχη
 κακὴ μὲν αὐτῇ γ', ἀλλὰ συγγνώμην ἔχει.

ΔΗ. ἡ δ' οὖν ἐάσθω, καὶ πορευέσθω στέγας
 οὕτως ὅπως ἡδιστα, μηδὲ πρὸς κακοῖς 330
 †τοῖς οὖσιν ἄλλην πρὸς γ' ἐμοῦ λύπην λάβοι·
 †αἷλις γὰρ ἡ πάροῦσα, πρὸς δὲ δώματα
 χωρῶμεν ἤδη πάντες, ὡς σύ θ' οἶ θέλεις
 σπεύδης, ἐγὼ δὲ τᾶνδον ἐξαρκῇ τιθῶ.

ΑΓ. αὐτοῦ γε πρῶτον βαιὸν ἀμμείνας, ὅπως 335

her conduct heretofore', i.e. 'Let me tell you then that, if she moves her tongue, it will be quite out of keeping with her conduct hitherto'.

327 διήνεμον] i.e. ἡνεμέσσαν 'wind-swept', 'breezy', as in Tennyson's *Ulysses* (l. 17), *Far on the ringing plains of windy Troy*.

The simple sense of διήνεμος is also unquestionably the most poetic, the girl's thoughts having travelled back in her grief to the physical characteristics of her mountain home. To understand it, as Hermann does, of the ravages of war, is at once far-fetched, and destructive, I think, to the pathos of the passage.

328 συγγνώμην ἔχει] 'yet has it a claim on our allowance', 'yet is there much to excuse it'. Prof. Paley suggests with great probability that these words are added by Lichas in answer to his own thoughts, knowing as he does the relations which exist between the girl and his master.

331 ἄλλην πρὸς γ' ἐμοῦ λύπην]

This reading, which removes all the difficulties of the passage, is adopted by Prof. Campbell on the authority of the *Cod. Paris.*, and mentioned in terms of favour by Hermann and others. Wunder's suggestion (τοῖς οὖσι λύπην ἐξ ἐμοῦ νέαν λάβοι), though it is accepted by Dindorf, is little better than a paraphrase. Of the two remaining readings Prof. Paley accepts λύπην πρὸς γ' ἐμοῦ λύπης, i.e. λύπην (ἀντι) λύπης, regarding the genitive as expressing exchange or equivalence, and translating thus: 'pain (from ill treatment) in place of the pain caused by our curiosity'. Lastly Hermann himself prints λύπη, which, if correct, will apparently mean 'in the vexation caused by the recital of her griefs'.

334 ἐξαρκῇ τιθῶ] 'may set in meet array'.

335—374 *As Deianira is on the point of withdrawing she is detained by a messenger, the same apparently who had brought the first news of Heracles' success. Waiting till Lichas and the*

μάθης, ἄνευ τῶνδ', οὔστιν' ἄς τ' ἄγεις ἔσω,
ὣν τ' οὐδὲν εἰσήκουσας ἐκμάθης ἂ δέῃ.

τούτων ἔχω γὰρ πάντα ἐπιστήμην ἐγώ.

ΔΗ. τί δ' ἐστὶ; τοῦ με τήνδ' ἐφίστασαι βάσιν;

ΑΓ. σταθείς' ἀκουσον· καὶ γὰρ οὐδὲ τὸν πάρος 340
μῦθον μάτην ἤκουσας, οὐδὲ νῦν δοκῶ.

ΔΗ. πότερον ἐκείνους δῆτα δεῦρ' αὖθις πάλιν
καλῶμεν, ἢ μοι ταῖσδ' ἐξεῖπ' εἰς θέλεις;

captives have retired, she learns from him the story of her wrongs, and the deception which has been practised upon her.

335 αὐτοῦ γε] 'Nay, lady, wait where you are a moment first, that you may learn, apart from yon people, who they are that you are taking into your house and may know all that you ought to know on certain matters of which you have as yet heard nothing'.

336 οὔστιν' ἄς] Although it refers to the captives, the masculine is used, as the statement is put in a general form. Compare τὴν αὐτοῦ σκοπῶν πράξιν in v. 152. In ἄνευ τῶνδε the allusion is of course to Lichas and his party. The reading is doubtful in line 337, where the *Cod. Par.*, which is followed by Prof. Campbell, gives ἐκμάθης θ' ἂ δέῃ, in which case the relative ὣν must be taken in connexion with what precedes. One great objection to this rendering is the pointless contrast it provokes between μάθης and ἐκμάθης, which in the reading of the text is scarcely called into notice. The γε which Hermann has introduced in place of the τε after ἐκμάθης is feeble to the last degree.

338 πάντα] 'in all respects'. Compare *Antig.* 721, where the

intolerable compound παντεπιστήμην once found favour.

339 τί δ' ἐστὶ;] 'Well, what is it? with what cause do you thus stay me on my way?' Wunder rewrites the passage introducing a double interrogative, τί δ' ἀντὶ τοῦ, while Hermann, by removing the note of interrogation after ἐστὶ, considerably weakens the animation of the question. For the force of τήνδε, which refers not so much to βάσιν as to ἐφίστασαι, compare *Oed. Tyr.* 2, τίνας ποθ' ἔδρας τάσδε μοι θαύετε; and for ἐπίστασιν, which is latent in ἐφίστασαι, compare *φροντίδων ἐπιστάσεις* (*Antig.* 225).

341 μάτην] 'without good reason'. In the words τὸν πάρος μῦθον he refers to the news he had brought (*vv.* 180-185) relative to the success of Heracles. With δοκῶ supply σέ μάτην ἀκούσεσθαι.

342 ἐκείνους] sc. Lichas and the captives, while ταῖσδε refers to the Chorus. There is a little difficulty in determining where the emphasis is to be laid in the second line of the question. Thus Prof. Paley prefers to render it 'Are you willing to speak out solely to me and my attendants?' but, considering the emphatic position of the datives, I would

ΑΓ. σοὶ ταῖσδέ τ' οὐδὲν εἴργεται, τούτους δ' ἔα.

ΔΗ. καὶ δὴ βεβᾶσι, χῶ λόγος σημαινέτω. 345

ΑΓ. ἀνὴρ ὃδ' οὐδὲν ὦν ἔλεξεν ἀρτίως
φωνεῖ δίκης ἐς ὀρθόν, ἀλλ' ἢ νῦν κακός,
ἢ πρόσθεν· οὐ δίκαιος ἄγγελος παρῆν.

ΔΗ. τί φῆς; σαφῶς μοι φράζε πᾶν ὅσον νοεῖς·
ἂ μὲν γὰρ ἐξείρηκας ἀγνοία μ' ἔχει. 350

ΑΓ. τούτου λέγοντος τάνδρὸς εἰσήκουσ' ἐγώ,
πολλῶν παρόντων μαρτύρων, ὡς τῆς κόρης
ταύτης ἑκατι κείνος Εὐρύτον θ' ἔλοι
τὴν θ' ὑψίπυργον Οἰχάλιαν, Ἐρως δέ νιν
μόνος θεῶν θέλξειεν αἰχμάσαι· τὰδε
οὐ τὰπὶ Λυδοῖς οὐδ' ἐπ' Ὀμφάλῃ πόνων
λατρεύματ', οὐδ' ὁ ῥιπτὸς Ἴφίτου μόρος·
ὅν νῦν παρώσας οὗτος ἔμπαλιν λέγει.
ἀλλ' ἡνίκ' οὐκ ἔπειθε τὸν φυτοσπύρον

rather suggest 'is it your wish to announce your news to me and my attendants *alone*?'

344 οὐδὲν εἴργεται] 'there is nothing that I am hindered from telling to you and your good ladies, but let the others go. *Dei*. See, they are gone, and now let your tale explain'.

347 δίκης ἐς ὀρθόν] 'in straightforward truth'. Lit. 'according to the canon of truth', for which see *Eur. Phoen.* 1210.

350 ἂ] For this accusative cf. *Oed. Col.* 1291, *Oed. Tyr.* 1005. 'As to what your statement means I am altogether in the dark'. *Ἀγνοία* is rare in place of the more usual *ἀγνοία*, for which cf. *σύγνοια*, (*Antig.* 279). In the present passage some would read the dative *ἀγνοίᾳ*, 'your statement keeps me in the dark'.

352 τῆς κόρης ταύτης] Em-

phatic, 'twas to win this girl'.

355 αἰχμάσαι τὰδε] Cf. *Eur. Rhés.* 444, 'beguiled him to undertake this war'. The following couplet, which Dindorf and Wunder propose to omit and which certainly contains an unusual construction in the first line, is proved to be essential to the sense of the passage by a comparison with *v.* 274.

357 ὁ ῥιπτὸς Ἴφίτου μόρος] 'no, nor Iphitus' death-leap'.

358 δὲ] is usually referred to *Ἐρως* (*v.* 354), but I should myself prefer to understand *λόγον*, which may be easily supplied from *λέγοντος* (*v.* 351) and from the general tenor of the previous passage. 'A story which he now puts in the back ground and tells another tale'. For *παρωθεῖν* in this sense, cf. *Eur. Troad.* 656, *παρώσας*. *Ἐκτορος φίλον λέχος*.

τὴν παῖδα δούναι, κρύφιον ὡς ἔχοι λέχος, 360

conflavit ἔγκλημα μικρὸν, αἰτίαν θ' ἐτοιμάσας
 ἐπιστρατεύει πατρίδα τὴν ταύτης, ἐν ᾗ
 τὸν Εὐρυτον τῶνδ' εἶπε δεσπόζειν θρόνων,
 κτείνει τ' ἄνακτα πατέρα τῆσδε καὶ πόλιν
 ἔπερσε. καὶ νῦν, ὡς ὀρᾷς, ἦκει δόμους 365
 ὡς τοῦσδε, πέμπων οὐκ ἀφροντίστως, γύναι, *her*
 οὐδ' ὥστε δούλην· μηδὲ προσδόκα τόδε
 οὐδ' εἰκρὸς, εἵπερ ἐντεθέρμανται πόθῳ.
 ἔδοξεν οὖν μοι πρὸς ᾧ δὲ δηλώσαι τὸ πᾶν,
 δέσποιν', ὃ τοῦδε τυγχάνω μαθὼν πάρα. 370
 καὶ ταῦτα πολλοὶ πρὸς μέσῃ Τραχινίων
 ἀγορᾷ συνεξήκουον, ὡσαύτως ἐμοί,

363 τὸν Εὐρυτον τῶνδ' εἶπε] Either 'Lichas told you that Eurytus was the occupant of the throne', or 'in which Heracles alleged that Eurytus was a usurper of the throne'. This reading, which is adopted by Prof. Campbell, is found in four MSS and in the recension of Triclinius. Other suggestions are as follows:

τῶν Εὐρύτου τόνδ' εἶπε, Herm.,

τὸν Εὐρυτον τόνδ' εἶπε, Brunck, and the MSS,

τὸν Εὐρυτον διεῖπε, Wunder.

Of these the last may be at once rejected, as διεῖπε is a meaningless compound in connexion with the context, while the use of τόνδε in reference to Heracles, for which we should certainly have expected αὐτόν or ἐκείνον, is an equally strong argument against the first. The second, τὸν Εὐρυτον τόνδ' εἶπε, is possibly genuine: 'this Eurytus of whom Lichas talks so much'.

364 κτείνει ... ἔπερσε] For

this combination of tenses compare *Aj.* 30—33, and the still more remarkable case in Eur. *Her. vv.* 21—27.

366 ὡς τοῦσδε] ἐς τοῦσδε Wunder and others, but Hermann, Dindorf and Prof. Campbell retain ὡς, which is easily defensible if we understand δόμους as equivalent to οἶκον in the sense of 'the inmates of the house'.

οὐκ ἀφροντίστως] 'not without a purpose'. With μηδὲ προσδόκα compare μηδέ γε μάτενε, *Oed. Col.* 1743. ἐντεθέρμανται, 'if he has really felt so warm a passion for her'.

372 συνεξήκουον ὡσαύτως] 'heard with me and to the same effect'. In the next line the force of the verb ἐξελέγχειν is ambiguous in the same way as in *Oed. Tyr.* 297. It may mean (i) 'so that we can put it to the proof', (ii) 'so that we can convict him', and (iii) 'so that we can question them', i. e. πολλοὺς Τραχινίων.

ᾧστ' ἐξελέγχειν· εἰ δὲ μὴ λέγω φίλα,
οὐχ ἥδομαι, τὸ δ' ὀρθὸν ἐξείρηχ' ὅμως.

ΔΗ. οἶμοι τάλαινα, ποῦ ποτ' εἰμὶ πράγματος; 375
λίαν 9 τίν' εἰσδέδεγμαι πημονὴν ὑπόστεγον

λαθραῖον; ὦ δύστηνος, ἄρ' ἀνώνυμος
πέφυκεν, ὥσπερ οὐπάγων διώμνυτο;

ΑΓ. ἡ κάρτα λαμπρὰ καὶ κατ' ὄμμα^{δρῶν} καὶ φίσιν,
πατρὸς μὲν οὔσα γένεσιν Εὐρύτου ποτὲ 380
Ἰόλῃ 'καλεῖτο, τῆς ἐκείνος οὐδαμὰ
βλάστας ἐφώνει, δῆθεν οὐδὲν ἱστορῶν.

ΧΟ. ὄλουντο μὴ τι πάντες οἱ κακοί, τὰ δὲ

374 οὐχ ἥδομαι] 'I am sorry for it, albeit I have told the truth'.

375—490 *For a moment Deianira is thunderstruck at the intelligence. Then at the suggestion of her attendants she calls for Lichas and confronts him with the messenger. For a time he persists in his denial, but in answer to a powerful appeal from Deianira he declares the truth, and at the same time places the girl under her protection.*

375 ποῦ ποτ' εἰμὶ πράγματος;] Cf. *Aj.* 314 κἀνήπερ' ἐν τῷ πράγματος κυροῖ ποτέ. 'How am I placed in this affair? What pest have I received beneath my roof, all unbeknown to me? Ah woe is me! is she of nameless birth, as her conductor averred?' The exclamation ὦ δύστηνος in *v.* 377 is capable in itself of several interpretations, as it may be an expression of abhorrence 'the wretch!' or one of irony, 'unhappy girl indeed!' Neither of these renderings however are at all in keeping with the character of Deianira, the chief trait in which is the extreme forbearance she shews for all who have caused her sufferings.

379 ἡ κάρτα] Professor Paley assigns this line to Deianira, who, according to his view of the passage, infers the rank of Iole from the beauty of her person. Against this explanation we may urge the usage of the phrase ἡ κάρτα, which as a rule introduces a passage, and rarely if ever closes it; in addition to which the removal of the line from the messenger's speech makes his answer read very abruptly. On the whole I am inclined to prefer the ordinary arrangement, more especially as the words ἡ κάρτα are found in a similar connexion in *Aj.* 1359, *Elec.* 312, 1278.

380 γένεσιν] 'by birth she is a child of Eurytus, one Iole by name'. The introduction of ἐκείνος in the succeeding clause shews, I think, that ἐκαλεῖτο is to be understood generally, and not in reference to any statement made by Lichas, as the majority of the editors explain it. 'Of whose descent your herald told you nothing, because forsooth he had made no inquiries'.

383 ὄλουντο] Compare the well-known passage in *Phil.* 961

λαθραῖ· ὃς ἀσκεῖ μὴ πρόποντ' αὐτῷ κακά.

ΔΗ. τί χρὴ ποιεῖν, γυναῖκες; ὡς ἐγὼ λόγοις 385
τοῖς νῦν παροῦσιν ἐκπεπληγμένη κυρῶμαι

ΧΟ. πείθου μολούσα τάνδρως, ὡς τάχ' ἂν σαφῇ
λέξειεν, εἴ νιν πρὸς βίαν κρῖνειν θέλοις. ^{πρὸς + 41.} ^{πρὸς + 41.}

ΔΗ. ἀλλ' εἰμι καὶ γὰρ οὐκ ἀπο γνώμης λέγεις.

ΑΓ. ἡμεῖς δὲ προσμένωμεν; ἢ τί χρὴ ποιεῖν; 390

ΔΗ. μὲν, ὡς ὅδ' ἀνὴρ οὐκ ἐμῶν ὑπ' ἀγγέλων,
ἀλλ' αὐτόκλητος ἐκ δόμων πορεύεται. ^{ἐκ δόμων}

ΛΙ. τί χρὴ, γύναι, μολίντα μ' Ἡρακλεῖ λέγειν;
δίδαξον, ὡς ἔρποντος, ^{εἰσορᾶς}, ἐμοῦ.

ΔΗ. ὡς ἐκ ταχείας, σὺν χρόνῳ βραδεῖ μολῶν, 395
ἄσσεις, πρὶν ἡμᾶς κἀννεῶσθαι λόγους. ^{convi.}

ΛΙ. ἄλλ' εἴ τι χρήζεις ἱστορεῖν, πάρειμ' ἐγώ.

δλοιο μὴ πω, πρὶν μάθαιμ' εἰ καὶ
παλιν Γνώμην μεταόσεις. 'Perish—
I say not all the bad, but whoso
practiseth in secret deeds that
disgrace his name'.

385 λόγοις] The plural is
used in reference to the two con-
flicting accounts.

389 οὐκ ἀπο γνώμης] 'your
advice is judicious'. On the
question whether ἀπὸ or ἀπο is
to be written in this connexion
see Matth. *Gr. Gram.* p. 572.
Most scholars prefer ἀπο, like
σπεύδειν ἀπο ρυτῆρος in *Oed. Col.*
900, for ἀπὸ γνώμης usually
means (in Euripides and else-
where) 'with judgment'.

391 ὑπ' ἀγγέλων] Compare
the very similar passage in *Aj.*
289, τί τήνδ' ἀκλῆτος οὐθ' ὑπ'
ἀγγέλων Κληθεὶς ἀφορμᾶς πεί-
ραν;

394 εἰσορᾶς] Parenthetical.
'For I am on the point of start-
ing, you see'. Another possible
explanation is to regard it with
Matthiae as a combination of

two constructions. Hermann
treats the genitive as dependent
on εἰσορᾶς, but the instances to
which he refers are not decided
enough to justify his view. In
Arist. Ran. 815 τῷ is probably
used absolutely, while, in *Xen.*
Mem. I. I. 11, Σωκράτους is simply
a possessive genitive, with which
the participles are afterwards
placed in agreement.

395 ἐκ ταχείας] Adverbial,
like ἐξ ἐκονσίας in *v.* 727, ἐξ
ἴσης, διὰ κενῆς, etc., 'how soon
you are starting, albeit you
tarried long in coming, before
we have had so much as a second
word with you'. For κἀννεώ-
σασθαι, which is the form pre-
ferred by Hermann, Prof. Camp-
bell and the majority of the
editors, Wunder reads κἀνανεώ-
σασθαι in his edition. But the
rhythm of the line and the fre-
quent occurrence of this con-
tracted form are alike in favour
of κἀννεῶσασθαι for καὶ ἀνανεώ-
σασθαι.

- ΔΗ. ἡ καὶ τὸ πιστὸν τῆς ἀληθείας νέμεις;
 ΛΙ. ἴστω μέγας Ζεὺς, ὦν Υ ἂν ἐξειδῶς κυρῶ.
 ΔΗ. τίς ἡ γυνὴ δῆτ' ἐστὶν ἣν ἤκεις ἄγων;
 ΛΙ. Εὐβοίς, ὧν δ' ἐβλασταν οὐκ ἔχω λέγειν.
 ΑΓ. οὗτος, βλέφ' ὡδε. πρὸς τίν' ἐννέπειν δοκεῖς;
 ΛΙ. σὺ δ' εἰς τί δή με τοῦτ' ἐρωτήσας ἔχεις;
 ΑΓ. τόλμησον εἰπεῖν, εἰ φρονεῖς, ὅ σ' ἱστορῶ.
 ΛΙ. πρὸς τὴν κρατοῦσαν Δηάνειραν, Οἰνέως
 κόρην, δάμαρτά θ' Ἡρακλέους, εἰ μὴ κυρῶ
 λεύσσω μάταια, δεσπότην τε τὴν ἐμήν.
 ΑΓ. τοῦτ' αὐτ' ἐχρηζον, τοῦτό σου μαθεῖν. λέγεις
 δέσποιναν εἶναι τήνδε σήν; ΛΙ. δίκαια γάρ.
 ΑΓ. τί δῆτα; ποῖαν ἀξιοῖς δοῦναι δίκην,
 ἣν εὐρεθῇς ἐς τήνδε μὴ δίκαιος ὦν;

398 νέμεις] *al. νεμεῖς*. Linwood is probably right in rendering νέμειν by the Latin *colere, observare*. 'Do you respect the sanctity of truth?' Wunder, on the other hand, who is followed by some of the editors, compares Eur. *Or.* 245 and *Phoen.* 275 in favour of the following translation: 'Will you further give me a pledge of your good faith?' like νέμειν μοῖραν in *v.* 1239. A comparison, however, with Aesch. *Eum.* 594, and with the use of νέμειν in *v.* 483 of the present play, forms an equally strong argument in support of the former rendering; add to which it is more in accordance with the context and with the answer of Lichas.

403 ἐρωτήσας ἔχεις] In poetry this phrase is often equivalent to the simple aorist. Unless ταῦτ' is to be read in place of τοῦτο we can scarcely press the stronger force in the present passage, 'why do you persist in asking

me this question?' Observe the emphatic introduction of σύ.

404 τόλμησον] 'condescend to answer, if you have the sense in you, the question which I ask'. Hermann and Wunder understand this line in an entirely different sense, 'you know you dare not reply', i.e. as an ironical appeal like those which are common in Cicero, e.g. *Phil.* ii. 20. 49, *aude dicere te prius ad parentem tuum venisse quam ad me*. Any such interpretation appears to me to be entirely inconsistent with the original question, which is a simple and harmless one; moreover the sarcasm of the Greek drama is of a far more open and intelligible kind.

408 ἐχρηζον] Wunder removes the stop after ἐχρηζον, making the second τοῦτο a somewhat weak reiteration of the former.

409 δίκαια γάρ] i.e. λέγειν τοῦτο, 'aye, and with reason too'.

ΛΙ. πῶς μὴ δίκαιος; τί ποτε ποικίλας ἔχεις;

ΑΓ. οὐδέν. σὺ μέντοι ^{κατασκευάζεις} κάρτα τοῦτο δρῶν κυρεῖς.

ΛΙ. ἄπειμι. μῶρος ^{ὡς} δ' ἢ ^{κατασκευάζεις} πάλαι κλύων ἀθέεν. ^{κατασκευάζεις}

ΑΓ. οὐ, πρίν γ' ἂν εἴπῃς ἱστορούμενος βραχύ. 415

ΛΙ. λέγ' εἴ τι χρήσεις· καὶ γὰρ οὐ σιγηλὸς εἶ. ^{εἰς}

ΑΓ. τὴν αἰχμάλωτον, ἣν ἔπεμψας ἐς δόμους,
κάτοισθα δῆπου; ΛΙ. φημί πρὸς τί δ' ἱστορεῖς;

ΑΓ. οὐκ οὐν σὺ ταύτην, ἣν ὑπ' ἀγνοίας ὄρᾳς,
Ἰόλην ἔφασκες Εὐρύτου σποράν ἄγειν; 420

ΛΙ. ποίοις ἐν ἀνθρώποισι; τίς πίθεν μολῶν
σοὶ μαρτυρήσει ταύτ' ἐμοῦ κλύειν παρών;

ΑΓ. πολλοῖσιν ἀστῶν. ἐν μέσῃ Τραχινίων
ἀγορᾷ, πολὺς σου ταῦτά γ' εἰσήκουσ' ὄχλος.

ΛΙ. ναί.

412 μὴ δίκαιος] 'dishonest', 'untrue'. A quotation from the previous question. For ποικίλας (*Aor. Part.*) 'what parables are these?' 'what pretty story have you made up?' see v. 1121 of the play.

413 κάρτα] 'in no small degree'.

415 οὐ] *sub.* ἀπει. 'Not so, at any rate till you have answered the short question I shall put to you'.

416 χρήσεις] With the substitution of βούλει in place of χρήσεις the line is found *verbatim* in Eur. *Suppl.* 567.

418 δῆπου] 'you know her, of course'. *Lich.* 'Well, I do, but why do you ask?' Lichas can admit in general terms that he knows the girl, without implying that he is acquainted with her birth and parentage, regarding which he had professed ignorance. There is therefore no necessity for the alteration

proposed by Brunck: κάτοισθα δῆτ'; οὐ φημι.

419 ὑπὸ] 'with,' lit. 'to the accompaniment of'. Originally no doubt it was used in reference to music, but afterwards more generally, as in *Elec.* 630, *Aesch. Agam.* 1531, *Eur. Hec.* 351, etc. 'Did you not say repeatedly that the lady you were escorting, and whom you now contemplate with affected ignorance, was Iole, the daughter of Eurytus?'

421 τίς πόθεν μολῶν] 'who is the man, and whence will he come?' For this double interrogative cf. *Antig.* 401, *Phil.* 243. The participle παρών in the next line, 'with his own ears', is a very common addition in cases where an earnest appeal is made to the evidence of the senses (cf. *El.* 3, *Antig.* 1112, *Aj.* 1384).

424 ταῦτά γε] Emphatic. 'This is the statement you were heard to make'.

κλύειν γ' ἔφασκον. ταὐτὸ δ' οὐχὶ γίγνεται 425
δόκησιν εἰπεῖν, κάξακριβῶσαι λόγον.

ΑΓ. ποίαν δόκησιν; οὐκ ἐπώμοτος λέγων
δάμαρτ' ἔφασκες Ἡρακλεῖ ταύτην ἄγειν;

ΔΙ. ἐγὼ δάμαρτα; πρὸς θεῶν, φράσον, φίλη
δέσποινα, τόνδε τίς ποτ' ἐστὶν ὁ ξένος. 430

ΑΓ. ὅς σου παρὼν ἤκουσεν ὡς ταύτης πόθῳ
πόλις δαμείη πᾶσα, κοῦχ ἡ Λυδία
πέρσειεν αὐτήν, ἀλλ' ὁ τῆσδ' ἔρωσ φανείς.

ΔΙ. ἄνθρωπος, ὃ δέσποιν', ἀποστήτω. τὸ γὰρ
νοσοῦντι ληθεῖν ἀνδρὸς οὐχὶ σῶφρονος. 435

ΔΗ. μῆ, πρὸς σε τοῦ κατ' ἄκρον Οἰταῖον νάπος

425 ταὐτὸ] The form may be noticed as unusual in place of the ordinary neuter ταὐτόν. 'Oh yes, I did say more than once that I had *heard* as much: but it is not the same thing to speak an opinion and to make a positive statement'. In the phrase ἔξακριβῶσαι λόγον, 'to reduce a statement to exact precision', the accusative is no doubt dependent on the verb, though some of the editors, in spite of the termination, would take ἔξακριβῶν in a neuter sense, 'to be positive about a story'.

427 ποίαν δόκησιν:] 'opinion indeed!' In full the construction would be as follows: 'opinion! what do you mean by talking of opinion?'

431 ἤκουσεν] The late Mr Shilleto, I believe, assigned these three lines to Deianira, on the ground that ἤκουσα must have been used in place of ἤκουσεν had the messenger been relating his own experiences. The present arrangement, however, is sufficiently explained if we understand the messenger as

answering in Deianira's stead, and it is, I think, quite impossible to conceive Deianira herself as making this assertion when she has been reticent throughout and is still waiting for information.

431 παρὼν] 'from your own lips'. See note on v. 421.

432 ἡ Λυδία] The Lydian queen. For *φανεῖς* see Aesch. *Pers.* 356. 'His passion for this girl that started into life'. It is possible that *φανεῖς* may convey a still stronger idea than this, viz. that the destruction of Eurytus and Oechalia was in fact a *manifestation* of his passion for Iole.

435 νοσοῦντι] *mente capto*, 'an idiot'. The word σῶφρων in its strict sense, as opposed to ἀσώλαστος, implies moral virtue, the intermediate stages being represented by ἐγκρατής on the one hand, and by ἀκρατής on the other.

436 κατ' ἄκρον] 'who hurls his lightnings o'er Oeta's wooded peaks'. The Locrian Zeus was worshipped specially as the Thunderer, and Locrian coins

Διὸς καταστράπτοντος, ἐκκλέψης λόγον.
οὐ γὰρ γυναικὶ τοὺς λόγους ἐρεῖς κακίῃ;
οὐδ' ἦτις οὐ κάτοιδε τάνθρώπων, ὅτι
χαίρειν πέφυκεν οὐχὶ τοῖς αὐτοῖς αἰεί. 440

Ἐρωτι μὲν νυν ὅστις ἀντανίσταται

βοῶμεν· *ενεμ* πύκτης ὅπως ἐς χεῖρας, οὐ καλῶς φρονεῖ. *ει* *ει*
οὗτος γὰρ ἄρχει καὶ θεῶν ὅπως θέλει,
κάμου γε πῶς δ' οὐ χātέρας, οἷας γ' ἐμοῦ;
ὥστ' εἴ τι τῷμῳ τ' ἀνδρὶ τῇδε τῇ νόσφ' *βα* *ει*
ληφθέντ' ἐμειπτός εἰμι, κάρτα μαίνομαι, 445

exhibit a thunderbolt. See Donaldson on Pind. *Ol.* xi. 79. As regards the sense and construction of ἐκκλέψης λόγον there is the same ambiguity which we have noticed above on the use of the verb κλέπτειν. Thus λόγον may be either the direct accusative, and it is more forcible, I think, taken so: 'Do not cheat me of the truth', or it may be a less direct cognate, 'Tell me no fraudulent story'.

438 κακῇ] 'ill-natured', Prof. Paley and the majority of the editors. But 'weak', 'cowardly' is, I think, a more poetical rendering. Compare Shakspeare's *King John* (Act III. 1):

'For I am sick and capable of fears...

A woman, naturally born to fears.'

439 τάνθρώπων] 'it is not in human nature always to delight in the same things'. Understanding this to be the sense of the passage, we must be careful not to translate ἀνθρώπων as an exact equivalent for ἀνδρῶν, i.e. *men* as opposed to *women*, a possibility which has induced some of the commentators to prefer an entirely different rendering, 'nor to one unversed in

the vicissitudes of life, how that happiness is not given to the same persons abidingly'.

441 μὲν νυν] 'now I say that'. For this force of the combined particles cf. *Oed. Tyr.* 31, θεοῖσι μὲν νυν οὐκ ἰσούμενον σ' ἐγώ, κ.τ.λ.

442 ἐς χεῖρας] Cf. *Oed. Col.* 975, and the corresponding use of ἐκ χειρός.

444 χātέρας] Iole. Οἷας γ' ἐμοῦ, 'soft-hearted as myself'. Wunder considers this line to be spurious, but its omission would clearly leave the passage incomplete in sound as well as sense. On the other hand, Hermann in his new edition would introduce a line before it to the following effect:

τί δ'; οὐχὶ κείνον πρὶν ποτ' εἶχ' ἐλὼν ἔρω;

The addition is a needless one, for, although Deianira does not at present know that Iole on her part is in love with Hercules, the inference is so natural a one that it need scarcely have created a difficulty.

446 μεμπτός] is used in an active sense, like ὑποπτος in Eur. *Hec.* 1135. In the present passage the word μεταίτια clearly denotes an 'accomplice', so that we are not met by the

τὸ μὴ πυθέσθαι, τοῦτό μ' ἀλγύνειεν ἄν
 τὸ δ' εἶδέναι τί δεινόν; οὐχὶ χātέρας
 πλείστας ἀνὴρ εἰς Ἡρακλῆς ἔγχευε δῆ; 460
 κοῦπω τις αὐτῶν ἔκ γ' ἐμοῦ λόγον κακὸν
 ἠνέγκατ' οὐδ' ὕνειδος· ἦδε τ' οὐδ' ἄν εἰ
 κάρτ' ἐντακείῃ τῷ φιλεῖν, ἐπεὶ σφ' ἐγὼ
 ῥέκτειρα δὴ μάλιστα προσβλέψας, ὅτι
 τὸ κάλλος αὐτῆς τὸν βίον διώλεσεν, 465
 καὶ γῆν πατρώαν οὐχ ἐκούσα δύσμορος
 ἔπερσε κάδούλωσεν. ἀλλὰ ταῦτα μὲν
 ρείτω κατ' οὖρον, σοὶ δ' ἐγὼ φράζω, κακὸν
 πρὸς ἄλλον εἶναι, πρὸς δ' ἐμ' ἀψευδεῖν αἰεί.^{κίμω}
 ΧΟ. πείθου λεγούσῃ χρηστά, κοῦ μέμψει χρόνῳ^{κίμω} 470
 γυναικὶ τῇδε, κάπ' ἐμοῦ κτήσῃ χάριν.
 ΛΙ. ἀλλ', ὦ φίλῃ δέσποιν', ἐπεὶ σε μανθάνω
 θνητὴν φρονούσαν θνητὰ κοῦκ ἀγνώμονα,

460 ἀνὴρ εἰς] 'has not Hera-
 cles wedded, besides me, more
 wives than any living man?'
 For this use of εἰς cf. *Oed. Tyr.*
 1380, κάλλιστ' ἀνὴρ εἰς ἐν γε ταῖς
 Θήβαις τραφεῖς, and a similar
 employment of the Latin *unus*,
 e.g. in Verg. *Aen.* II. 426, and
 Cat. XXII. 10, unless indeed in
 the latter instance the word is
 to be explained in its later sense
 as equivalent to *τις*.

462 ἦδε] Emphatic by posi-
 tion. With ἄν we must of
 course supply ἐνέγκαιτο. The
 word ἐντήκειν occurs again in
Elec. 1311, 'not even if she
 were wholly absorbed by her
 passion for him'. Whether Iole
 or Heracles is the nominative to
 ἐντακείῃ must in all probability
 remain an open question. There
 is a slight awkwardness in refer-
 ring it back to Heracles, though
 the scholiast and Wunder are in

favour of this view, and it cer-
 tainly gives greater force to the
 passage. I am inclined, how-
 ever, to understand it of Iole, as
 from v. 444 (πῶς δ' οὐ χātέρας
 οἷας γ' ἐμοῦ;) it is clear that Dei-
 anira's thoughts were interested
 in the feelings of her rival.

465 διώλεσεν] 'has caused the
 ruin of her life'.

468 ρείτω κατ' οὖρον] Cf. Aesch.
Theb. 687. 'Well, let thoughts
 like these be cast to the winds.
 You, sir, I counsel thus: if false
 to others, be ever true to me'.

473 ἀγνώμονα] which is un-
 derstood by some as an accus.
 fem. in connexion with θνητὴν,
 is more probably a neut. plur.,
 'since I find thou hast a human
 and not unbending heart'. For
 ἀγνώμονα in the sense of 'stub-
 born', 'unyielding', cf. *Oed. Col.*
 86.

πάν σοι φράσω τ' ἀληθὲς οὐδὲ κρύψομαι.
ἔστιν γὰρ οὕτως ὥσπερ οὗτος ἐννέπει. 475

ταύτης ὃ δεινὸς ἱμερὸς ποθ' Ἡρακλῇ
διήλθε, καὶ τῇσδ' οὐνεχ', ἡ πολὺφθορος
καθηρέθη πατρῷος Οἰχαλία δόρι.

καὶ ταῦτα, δεῖ γὰρ καὶ τὸ πρὸς κείνου λέγειν,
οὐτ' εἶπε κρύπτειν οὐτ' ἀπηρνήθη ποτέ, 480

ἀλλ' αὐτῷ, ὃ δέσποινα, δειμαίνων τὸ σὺν
μὴ στέρνον ἀλγύνοιμι τοῖσδε τοῖς λόγοις, 485

ἡμαρτον, εἴ τι τήνδ' ἁμαρτίαν νέμεις.
ἐπεὶ γε μὲν δὴ πάντ' ἐπίστασαι λόγον,
κείνου τε καὶ σὴν ἐξ ἴσου κοινὴν χάριν 485

καὶ στέργε τὴν γυναῖκα καὶ βούλου λόγους
οὓς εἶπας ἐς τήνδ', ἐμπέδως εἰρηκέναι.

ὡς τ' ἄλλ' ἐκείνος, πάντ' ἀριστεύων χεροῖν,
τοῦ τῇσδ' ἔρωτος εἰς ἅπανθ' ἥσσω ἐφν.

ΔΗ. ἀλλ' ὥδε καὶ φρονοῦμεν ὥστε ταῦτα δρᾶν, 490

475 *ἔστιν γὰρ οὕτως*] This variation of the ordinary phrase *ἔχει γὰρ οὕτως* is noticed by the late Mr Shilleto as unusual, a fact which may account for its employment.

477 *πολύφθορος*] Proleptic, while at the same time the position of the article prevents our regarding it as a predicate. 'It was for this girl that Heracles was possessed by that strong passion, and it was to win her that Oechalia, the ill-starred city of her fathers, was wasted by his spear'. *διήλθε* is found in a similar connexion in *Phil.* 743, and *Eur. Suppl.* 288.

479 *τὸ πρὸς κείνου*] 'what tells in his favour'. Cf. *Oed. Tyr.* 1434, *πρὸς σοῦ γὰρ οὐδ' ἐμοῦ φράσω*.

483 *νέμεις*] 'consider', 're-

gard', as in *Oed. Col.* 879, while in *Aj.* 114 we have an exactly similar instance of the attraction of the pronoun, *σὺ δ' οὐν ἐπειδὴ τέρπεις ἡδὲ σοι τὸ δρᾶν*.

485 *κοινὴν*] 'out of regard alike to his interests and yours, bear with the girl and be desirous to prove that the words once said respecting her were said beyond recal; for my noble master, who is first in all prowess of hand, has been defeated at all points by his love for this girl'.

The use of *ἐς* in line 487 is exactly paralleled in *Oed. Tyr.* 980, *σὺ δ' εἰς τὰ μητρὸς μὴ φοβοῦ νυμφεύματα*.

490—496 [The purpose with which these few lines are introduced is most artistic. True to her character, Deianira betrays no indignation, as does Medea

κοῦτοι νόσον γ' ἐπακτόν ^{ἀεὶ} ἐξαρούμεθα,
 θεοῖσι δυσμαχοῦντες. ἀλλ' εἴσω στέγης
 χωρῶμεν, ὡς λόγων τ' ἐπιστολὰς φέρης,
 ἃ δ' ἀντὶ δώρων δῶρα χρὴ προσαρμόσαι,
 καὶ ταῦτ' ἄγης. κενὸν γὰρ οὐ δίκαιά σε 495
 χωρεῖν, προσελθόνθ' ὧδε σὺν πολλῷ στόλῳ.

ΧΟ. στρ. Μέγα τί σθένος ἃ Κύπρις ἐκφέρεται νίκας αἰεὶ.
 καὶ τὰ μὲν θεῶν

at a similar tale of wrong. For the time she acquiesces, and it is only when reflection tells her that acquiescence means shame and disgrace that she nerves herself for action].

490 καὶ φρονούμεν] 'Well, this is indeed my view'. The καὶ, like *adeo* in Latin, simply emphasizes the statement. If any direct antithesis had been intended (e. g. καὶ ἡμεῖς φρονούμεν, ὡς ὑμεῖς κελεύετε), we should certainly have expected the pronoun with φρονούμεν.

491 ἐξαρούμεθα] 'we will not try to shift from our shoulders a calamity for which we have to thank ourselves'. It has always appeared to me impossible to defend the ordinary rendering of ἐξαρούμεθα 'we will take upon ourselves', as the passage which is quoted in support of it (μηδ' ὀγκον ἄρη μηδένα, *Aj.* 129,) leaves the preposition unexplained, which is the most difficult portion of the verb. In this opinion I am borne out by Prof. Paley, who understands ἐξαίρεσθαι in the sense of ἀποθέσθαι. In the word ἐπακτόν, which some would render 'the calamity that has been put upon us', there is, I think, a more direct allusion to the frailty of Heracles, with whom Deianira identifies her-

self in speaking of the troubles which have befallen her house.

492 θεοῖσι δυσμαχοῦντες] 'by fighting at a disadvantage with the gods'. Cf. *Antig.* 1106 ἀνάγκη δ' οὐχὶ δυσμαχητέον.

493 λόγων τ' ἐπιστολὰς] 'a message in words', 'verbal commissions', λόγων being added by way of contrast with the word δώρων which follows.

494 προσαρμόσαι] may mean either 'to add', or 'to add *befittingly*'. The latter is I think more forcible. Tr. 'that you may convey also such befitting gifts as I must add in acknowledgment of his presents: for empty-handed you must not depart after coming hither with so large a retinue'.

495 κενόν] is equivalent to the Latin *inanis*.

497—530 Subject: *The power of Love*.

ἐκφέρεται] 'great is the conquering might of which the Cyprian queen ever wins the fame'. Cf. ἐξενέγκωμαι κλέος (*Elec.* 60). Hermann however regards the middle as almost equivalent to the simple ἐκφέρει 'puts forth', 'exerts' (cf. Eur. *Ion* 1012). The former interpretation is based on the suggestion of the scholiast that σθένος νίκας is a simple periphrasis for νίκην, A

παρέβαν, καὶ ὅπως Κρονίδα ^{the bed, as the} ἀπάτασεν οὐ
λέγω, 500

οὐδὲ τὸν εἰληχόν ^{εἰληχόν} Αἶδαν,
ἣ Ποσειδάωνα τινακτορά γαλας

ἀλλ' ἐπὶ τάνδ' ἄρ' ἄκοιτιν
τίνες ἀμφίγυοι κατέβαν πρὸ γάμων, τίνες 505

πάμπληκτα παγκόνιτά τ' ἐξήλθον ἀεθλ' ἀγώνων.

ἀντ. ὁ μὲν ἦν ποταμοῦ σθένος, ὑψίκερω τετραόρου /

third explanation is possible and one which I think gives additional force to the passage: 'Great is the strength that the Cyprian queen ever gathers from each victory', by which the poet may have intended to suggest that Love gains strength from every unsuccessful attempt that is made to resist it.

500 παρέβαν] because, as Prof. Paley suggests, they were *ἱεροὶ λόγοι* or mysteries.

505 τίνες] *sub.* λέξω, which is preferable to regarding what follows as a simple interrogation. 'Rather will I tell what stout-limbed combatants entered the lists for the hand of our mistress'. κατέβαν is of course equivalent to the Latin *in arenam descenderunt*, while πρὸ γάμων is 'before wedlock', as Wunder's interpretation 'desiring to marry her' would make it little better than a weak repetition in sense of ἐπὶ τάνδ' ἀκοιτιν. Among the other translations which have been suggested for ἀμφίγυοι are (i) 'of unequal form', i. e. one man, one bull, (ii) 'equally matched' Herm. Linw., (iii) 'well practised' as an equivalent for ἀμφιδέξιοι, Ellendt, (iv) 'combatants' or 'rivals', the preposition being regarded as the important element in the compound, Shilleto. It

is a Homeric word, appearing in *Il.* XIII. 147, where it is used as an epithet of the spear.

506 ἐξήλθον] ἐξήγον, Wunder, which is a very prosaic substitute for the poetical word ἐξήλθον. Perhaps *πάμπληκτα παγκόνιτα διήλθον* may have been the original reading, as in the *Herc. Fur.* 415 we find the very similar passage *δρόμων τ' ἄλλων ἀγάματ' εὐτυχῇ διήλθε*. Hermann and Linwood follow the scholiast in understanding ἐξήλθον as equivalent to *διήνυσαν*, or ἐπέτηλθον 'went through', 'accomplished'. But, if it is to be retained, I would rather translate it as in the corresponding phrase ἐξήλθον *στρατεῖαν*: 'came forward in contest for the prize rise in blows, rise in dust', though it is true that the phrase *ἀεθλα πόνων* (*Phil.* 507) may be quoted in support of the rendering 'toilsome contests'.

In the word *παγκόνιτα* Wunder discovers a technical allusion to the customs of the wrestling ring, but any such descent into details is out of keeping with the passage, while the epithets, taken in their most general sense, are admirably descriptive of the struggle in the *pancratium*.

507 ποταμοῦ σθένος] 'a mighty river', like *Ἰφίτου βίαν* (*v.* 38), *scelus Polymestoris* (*Prop. Eleg.* III. xiii. 55). *Τετραόρου*, 'four-

φάσμα ταύρου,
 Ἀχελῷος ἀπ' Οἰνιαδᾶν, ὁ δὲ Βακχίας ἀπο 510
 ἦλθε παλιντονα Θήβας

τόξα καὶ λόγχας ῥόπαλόν τε τινάσσων,
 παῖς Διός· οἱ τότε ἄλλεῖς
 ἴσαν ἐς μέσον, ἰέμενοι λεχέων· μόνα δ' 514
 εὐλεκτρος ἐν μέσῳ Κύπρις ραβδονόμει ξυνοῦσα.
 ἐπ. τότε ἦν χερὸς, ἦν δὲ τόξων πάταγος, *ἐνέκλειον*
 ταυρείων τ' ἀνάμυγδα κεράτων

legged'. The formation of the islands of the Oeniadae in connexion with the legend of Alcmaeon is described at length in Thuc. II. 102.

511 παλιντονα] The adjective denotes no particular position of the bow, but is simply descriptive of its general form and appearance. See Lid. and Sc. on the word. Even with this limitation, three renderings are admissible, (i) 'doubly-curved', (ii) 'supple', and (iii) 'back-bending' like the *arcus reciproci* of Accius.

512 λόγχας] 'spears', while τόξα, as in *Phil.* 113, stands for the 'bow and arrows'. Notwithstanding the agreement of the editors in favour of the above interpretation, I am still inclined to understand λόγχας in the sense of 'pointed arrows', more especially as, τόξα καὶ λόγχας being in that case a combined expression, we have a complete justification of the position of τε in the sentence. The passage is a remarkable one, and denotes, as Prof. Paley has suggested, a transition between the early period of Art when Heracles is armed with the bow and the later in which he carries a club and lion's skin.

513 ἄλλεῖς] 'met together in conflict, desiring to win her', a use of ἄλλεῖς for which Hermann admirably compares Mosch. II. 48, *δοῖοι δ' ἔστασαν ὕψου ἐπ' ὀφρύος αἰγυαλοῖο Φῶτες ἀολλήδην*. Prof. Paley, I find, would in both cases understand it to mean 'attended by crowds'. Εὐλεκτρος, with which compare εὐλεκτρος νύμφη (*Antig.* 796), may be either 'fair patroness of wedded love' or 'arbitress of happy wedlock'. The passage from the *Antigone* is perhaps in favour of the former rendering.

515 ραβδονόμει] The corresponding substantive is found in Plat. *Protag.* 338 B.

519 ἀνάμυγδα] 'confusedly'. The κλίμαξ ἀμφίπλεκτος, which is explained by Hesychius as πάλης εἶδος, is fully described in Ov. *Metam.* IX. 51. The singular ἦν in conjunction with the plural κλίμακες is a notable example of the *schema Pindaricum*, a construction which occurs in Pind. *Ol.* x. 6, *Pyth.* x. *ad fin.*, and again in *Fragm.* 45, while in Eur. *Ion* 1146 we find it in its boldest and most striking form: ἐν ἦν δ' ὑφανταὶ γράμματα τοιαῖα δ' ὑφαί. The attempt to explain it in the present instance as a form of the plural ἦσαν has

ἦν δ' ἀμφίπλεκτοι

520

κλίμακες, ἦν δὲ μετώπων ὀλόεντα

πλήγματα καὶ στόνος ἀμφοῖν.

ἃ δ' εὐώπιδι ἀβρὰ

τηλαυγεί παρ' ὄχθῳ

ἦστο, τὸν ὃν προσμένουσ' ἀκοίταν.

525

[ἐγὼ δὲ (μάτηρ) μὲν οἷα φράζω.

τὸ δ' ἀμφινείκητον ὄμμα νύμφας

ἐλεινὸν ἀμμένει.]

κάπο ματρὸς ἄφαρ βέβακεν,

ὥστε πόρτις ἐρήμα.

530

been generally abandoned, as the construction, though never a common one, is distributed over a wide range of classical literature, being found three times in Plato, twice in Hesiod, repeatedly in Euripides, and once at least in Aristophanes. In the cases where it occurs the verb invariably precedes the nominative, no doubt because it gathers up into one notion a set of ideas which are afterwards expanded in the plural.

522 πλήγματα] πλίγματα, Wunder, who omits altogether the word μετώπων. The emendation is unpoetical, and wanting in taste. στόνος is the 'hard breathing' of the combatants.

524 τηλαυγεί] 'far seen', 'conspicuous' is the usual rendering. Mr Heitland however is in favour of the active sense, comparing the phrase τηλαυγέστερον ὄραν (Diod. I. 50). 'But she the while sat by, the fair-faced dainty maid, where an eminence gave a distant view, waiting to know whom she was to call her lord'.

526—530 This passage, which is rejected *in toto* by

Wunder, and in part by Hermann and Shilleto on the ground of general weakness, is retained by Professors Campbell and Paley, the latter of whom regards the closing verses as an adaptation of the familiar proverb *ἔβα ταῦρος ἀν' ὕλαν* (Theocr. XIV. 43), which appears to have been used of persons who vanished from a scene in a sudden or unexpected way. Weak as the lines undoubtedly are, they are at any rate preferable to either of the alternatives which are suggested in their place in Hermann's edition:

ἐγὼ δὲ τέθρα μὲν οἷα φράζω,
or

ἐγὼ δ' ὁμαρτῇ μὲν οἷα, φράζω.

527 ὄμμα νύμφας] 'the beautiful bride, the cause of the contention, with piteous look awaits the issue'. The unusual character of the phrase ἀμφινείκητον ὄμμα νύμφας is one of the chief arguments against the genuineness of the text. Moreover in sense the passage is little better than a weak repetition of v. 525, and I cannot but think that Hermann is right in regarding it as an interpolation from

ΔΗ. ἴ^ημος, φίλ^ηαι, κατ' οἶκον ὁ ξένος θροεῖ
 ταῖς αἰχμαλώτοις παισὶν ὡς ἐπ' ἐξόδῳ,
 10 the it τῆμος θυραῖος ἦλθον ὡς ὑμᾶς λάθρα,
 τὰ μὲν φράσουσα χερσὶν ἄτεχνησάμην,
 τὰ δ' οἷα πάσχῳ συγκατοικτιομένη. 535
 κόρην γάρ, οἶμαι δ' οὐκέτ', ἀλλ' ἐξευγμένην,
 παρεισδέδεγμαι, φόρτον ὥστε ναυτίλος,
 λωβητὸν ἐμπόλημα τῆς ἐμῆς φρενός.
 καὶ νῦν δὲ οὖσαι μίμνομεν μίᾳς ὑπὸ
 χλαίνης ὑπαγκάλισμα. τοιάδ' Ἡρακλῆς, 540
 ὁ πιστὸς ἡμῖν ἀγαθὸς καλούμενος,

an earlier edition of the play. ἐρήμα, 'that has strayed from its dam'. It is perhaps an improvement to print the two concluding lines in one:

κάπο ματρὸς ἀφαρ βέβακ', ὥστε πόρτις ἐρήμα,
 by which we obtain a good glyconeon.

531—587 *Description of Deianira's scheme. The robe of Nessus.*

532 ὡς ἐπ' ἐξόδῳ] 'as on the point of departure'. Cf. ὡς ἐπ' ἀτη ... στέναξε (*Elec.* 1298). ὁ ξένος, 'our guest'.

535 συγκατοικτιομένη] 'to obtain your condolence for my sufferings'.

537 φόρτον ὥστε ναυτίλος] Prof. Paley, comparing Dem. πρὸς Φορμ. § 910, suggests an altogether novel rendering of the present passage. 'For this maiden (no longer so I suspect, say rather a married woman) I have taken into the house along with myself as a sailor takes in an extra cargo'. But is not the allusion in this case almost too technical for a speech of this kind and before such an audi-

ence? On the other hand the simile of a captain who ships without knowing it an injurious or unprofitable cargo would be at once appreciated.

538 λωβητὸν] To be taken in connexion with τῆς ἐμῆς φρενός, as Prof. Jebb has shewn in his note on *Aj.* 978, 'merchandise that is fatal to my peace of mind'. Hermann and Wunder render 'an insolent return for my good will'.

540 ὑπαγκάλισμα] 'joint objects of his embrace'. Compare παραγκάλισμα (*Antig.* 650), while the actual compound is found in Eur. *Tro.* 752 and *Hel.* 247. The termination of the word should have deterred any editor from regarding it as the accusative after μίμνομεν, which would have required ὑπαγκάλισιν or some such form.

τοιάδ'] Deictic, and consequently stronger than τοιαῦτα would have been in this connexion. 'Aye, this is the reward which Heracles, he who is styled my true and loving lord, has sent me in return for all my long housekeeping'.

οἰκοῦρε ἀντέπεμψε τοῦ μακροῦ χρόνου.

ἐγὼ δὲ θυμοῦσθαι μὲν οὐκ ἐπίσταμαι

νοσοῦντι κείνῳ πολλὰ τῇδε τῇ νόσῳ,

τὸ δ' αὖ ξυνοικεῖν τῇδ' ὁμοῦ τίς ἂν γυκῇ 545

δύναιτο, κοινωνοῦσα τῶν αὐτῶν γάμων;

ὁρῶ γὰρ ἦβην τῇ μὲν ἔρπουσαν πρόσω,

τῇ δὲ φθίνουσαν ὣν ἀφαρπάζειν φιλεῖ

οὐφθαλμὸς ἄνθος, τῶν δ' ὑπεκτρέπει πόδα.

ταύτ' οὖν φοβοῦμαι, μὴ πόσις μὲν Ἡρακλῆς 550

ἐμὸς καλεῖται, τῆς νεωτέρας δ' ἀνὴρ.

ἀλλ' οὐ γάρ, ὥσπερ εἶπον, ὀργαίνειν καλὸν

γυναικα νόον ἔχουσαν ᾗ δ' ἔχει, φίλοι,

545 τὸ δ' αὖ ξυνοικεῖν] An anticipatory accusative. 'On the other hand, to talk of living in the same house with this girl, what wife could do that, sharing in a joint marriage?'

547 τῇ μὲν] 'in her case growing to its development, in mine as surely fading'. In the following line the construction in full would have been as follows: ὦν τῆς μὲν...τῆς δέ, or possibly ὦν τῶν μὲν τῶν δέ, as the relative ὦν gathers up in one the combined ideas of youth and decay. We have therefore in the words τῶν δέ the latter half of an antithesis, the former portion of which is implied in ὦν. Hermann proposes a somewhat different explanation of the construction, for, by referring ὦν almost exclusively to the former of the two alternatives (τῇ μὲν ἔρπουσαν πρόσω), he makes the contrast lie directly between ὦν (μὲν) and τῶν δέ.

551 καλεῖται] The future indicative, as in *Elec.* 971, 'as to whether he is to be called'. Prof. Campbell is almost the only edi-

tor of note who retains the reading καλῆται, which is certainly less forcible than καλεῖται in so far as it implies a stronger doubt as to the result. For ἀνὴρ Dindorf would read ἄν ᾗ, an alteration by which the contrast is lost between πόσις and ἀνὴρ, the nominal and the actual husband, and which moreover involves a solecism in the use of ἄν. With ἀνὴρ we must supply ἔσται.

552 ὀργαίνειν] is found generally in an active sense as in *Oed. Tyr.* 335, but in *Eur. Alc.* 1106 we have a similar example of the intransitive use.

553 ἔχει] For λυτήριον as a substantive, compare the phrase λυτήριον δαπανᾶν (*Pind. Pyth. v.* 99). I had always conceived that ἔχει was a certain emendation for ἔχω, and in the *Camb. Phil. Jour.* (Vol. v. No. 9) will be found a note by Mr Wratislaw advocating the same view. Moreover Prof. Paley, I find, had independently arrived at the same conclusion. None of the attempts which have been made to explain λυτήριον as an adjective can be considered satis-

λυτήριον λύπημα, τῇδ' ὑμῖν φράσω.

ἦν μοι παλαιὸν δῶρον ἀρχαίου ποτὲ

555

θῆρός, λέβητι χαλκῷ κεκρυμμένον,

ὃ παῖς ἔτ' οὔσα τοῦ δασυστέρνου παρὰ

Νέσσου φθίνοντος ἐκ φόνων ἀνελόμην,

ὃς τὸν βαθύρρουν ποταμὸν Εὐήνον βροτοῦς

μισθοῦ πόρουε χερσίν, οὔτε πομπίμοις

560

κώπαις ἐρέσσων οὔτε λαίφεσιν νεῶς.

ὃς καμέ, τὸν πατρώου ἡνίκά στόλον

ξύν Ἡρακλεῖ τὸ πρῶτον εὐνὶς ἐσπόμην,

φέρων ἐπ' ὤμοις, ἡνίκ' ἦν μέσῳ πόρῳ,

ψαύει ματαίαις χερσίν ἐκ δ' ἡῦς ἐγώ,

565

χῶ Ζηνὸς εὐθύς παῖς ἐπιστρέψας χεροῖν

ἤκεν κομήτην ἰόν ἐς δὲ πλεύμονας

factory. To regard the accusative as dependent on *λυτήριον* in the sense of a 'riddance from pain' is to introduce an impossible construction, as adjectives of this termination take the genitive, while the proposal to explain the words in the sense of a 'remedial suffering' is totally inconsistent with the fact that Deianira believed her scheme to be a harmless one.

With the form *λυτήριον* compare *κηλητήριον* which occurs a few lines below.

555 *ἀρχαίου*] 'of by-gone day'. The combination of *ἀρχαῖος* and *παλαιός* in almost the same sense is noticed by Hermann as a favourite one with the Greek poets, otherwise we might render *ἀρχαίου* 'aged'. In v. 558 *φόνων* is equivalent to *σφαγῶν* which occurs further on in the sense of 'death-wound'.

562 *καμέ*] 'Well, I too was being carried on his shoulders'.

The words *τὸν πατρώου στόλον* are no doubt to be explained as a cognate accusative 'on my father's mission', 'my father bidding me good speed'. The rare substantive *εὐνὶς* is found chiefly in Euripides (e. g. in *Or.* 929, *Iph. in Aul.* 397, 807).

564 *ἦν*] This form of the first person imperfect appears in Eur. *Alc.* 655, *Hipp.* 1012, *Ion* 280, and *Iph. in A.* 944. Compare the employment of *ἦδεν* both in the first and third. Owing to the rarity of the form, the conjecture *ἦ'ν μέσῳ* has met with considerable approval, but, as I have already remarked on the proposed emendation *σθρῶσκει* in v. 58, these harsh prodelisions appear to me entirely out of keeping with the polished style of Sophocles.

565 *ματαίαις*] 'rude', 'lascivious'. For the intransitive use of *ἐπιστρέψας* compare Arist. *Vesp.* 430.

στέρνων διερροίζησεν. ἐκθνήσκων δ' ὁ θήρ
 τοσοῦτον εἶπε, παῖ γέροντος Οἰνέως,
 τοσόνδ' ὀνήσει τῶν ἐμῶν, εἰάν πῖθῃ, ... 570
 πορθμῶν, ὁθούνεχ' ὑστάτην σ' ἔπεμψ' ἐγώ·
 εἰάν γάρ ἀμφίθρεπτον αἶμα τῶν ἐμῶν
 σφαγῶν ἐνέγκῃ χερσίν, ἥ μελαγχόλους
 ἔβαψεν ἰοὺς θρέμμα Λερναίας-ὑδρας,
 ἔσται φρενὸς σοι τοῦτο κηλητήριον ... 575
 τῆς Ἑρακλείας, ὥστε μήτιν' εἰσιδὼν
 στέρξει γυναῖκα κείνος ἀντὶ σοῦ πλέον.
 τοῦτ' ἐννοήσας, ὦ φίλαι, δόμοις γὰρ ἦν
 κείνου θανόντος ἐγκεκλειμένον καλῶς,

568 διερροίζησεν] 'and with a whiz it sped right through his breast into his lungs'. For this genitive, which has been otherwise explained as dependent on *πλεύμονας*, compare the corresponding phrase διῆξε πλευρῶν in *v.* 1083. The participle ἐκθνήσκων is equivalent to *λιποψυχῶν*.

572 ἀμφίθρεπτον] 'if you take up in your hands the congealed gore from my death-wound where (the poison of) the Lernaean hydra imbrued the envenomed arrows'. In other words, 'where the envenomed arrows are implanted which the poison of the Lernaean hydra imbrued'. For this bold inversion compare the well-known line in Verg. *Georg.* iii. 250, *si tantum notas odor attulit auras*.

Adopting this view of the present passage, the majority of the editors propose no alteration in the text, Wunder alone suggesting *μελαγχόλου ἰοῦ* in place of the accusative, which leaves the real difficulty untouched.

576 εἰσιδὼν] in agreement with Ἑρακλῆς, which may be

easily supplied out of the phrase *φρενὸς τῆς Ἑρακλείας*.

577 ἀντὶ σοῦ πλέον] A redundancy which is not uncommon in Sophocles. Cf. *Antig.* 182, *καὶ μείζον' ὅστις ἀντὶ τῆς αὐτοῦ πάτρας Φίλον νομίζει*. The reading in this line varies between *στέρξει* and *στέρξαι*, of which the latter is retained by Hermann, the former by Wunder and Prof. Campbell. Either reading involves a solecism, as it is impossible to account for the nominatives *εἰσιδὼν* and *κείνος* in connexion with *στέρξαι*, while, if we accept *στέρξει*, we are called upon to explain the use of *μή* instead of *οὐ* in the previous line. The latter is the minor difficulty of the two, as *μή* may have been employed either because the poet had the phrase *εἰσιδόντα στέρξαι* in view, or else because the tone of the sentence is prohibitive (= *να μή στέρξῃ*). The following alteration,

...οὐδὲ μήτιν' εἰσιδὼν
 στέρξῃ γυναῖκα κείνος ἀντὶ σοῦ
 πλέον,
 would, I think, make all clear.

χιτῶνα τόνδ' ἔβαψα, προσβαλοῖς' ὅσα 580
 ζῶν κείνος εἶπε· καὶ πεπείρανται τάδε.
 κακὰς δὲ τόλμας μήτ' ἐπισταίμην ἐγὼ
 μήτ' ἐκμάθοιμι, τὰς τε τολμώσας στυγῶ.
 φίλτροις δ' εἴαν πως τήνδ' ὑπερβαλώμεθα
 τὴν παῖδα καὶ θέλκτροισι τοῖς ἐφ' Ἡρακλεῖ, 585
 μεμηχάνηται τοῦργον, εἴ τι μὴ δοκῶ
 πράσσειν μάταιον· εἰ δὲ μὴ, πεπαύσομαι.

ΧΟ. ἀλλ' εἴ τις ἐστὶ πίστις ἐν τοῖς δρωμένοις,
 δοκεῖς παρ' ἡμῖν οὐ βεβουλεῦσθαι κακῶς.

ΔΗ. οὕτως ἔχει γ' ἡ πίστις, ὥς τὸ μὲν δοκεῖν 590

[580 προσβαλοῖς'] 'using all the appliances', though Hermann and some of the editors would understand it as equivalent to προσέχειν, 'having paid all attention to his instructions'. But this use of the verb is comparatively rare, and in v. 844, the passage which they quote to illustrate it, the reading is doubtful.

[581 πεπείρανται] is the 3rd singular from πεπείρω, not the plural from πεπείραμαι. Wunder and Professor Campbell are in favour of this reading: while Hermann objects to the Homeric verb πεπείραται, and would introduce πεπείραται in place of it, which is found in an inferior MS. For this latter form, cf. ἀλλ' οὖν πεπείρασθω γε (Aristoph. *Vesp.* 1129).

583 τὰς τε τολμώσας στυγῶ] 'adventurous women are my abhorrence'. The remark should be noticed as an incidental illustration of the character of Deianira.

586 μεμηχάνηται τοῦργον] 'I have planned my scheme: unless I seem to you to be about a foolish errand: if so, I will have

done'. Observe the force of the tense in πεπαύσομαι. I cannot, I admit, understand the grounds on which Prof. Paley regards these last four lines as spurious. The only unsatisfactory verse among them is v. 585, which Wunder may be right in bracketing, if only on account of the weak addition καὶ θέλκτροισι κ.τ.λ.

588—632. *The attendants in cautious language express their approval of the scheme, after which Lichas enters, and, receiving his instructions from Deianira, starts on his return to Heracles.*

ἐν τοῖς δρωμένοις] These words are generally understood in special reference to Deianira's project, 'if there is any ground for confidence in what you are doing'. But, considering the tone of her answer, and the use of the participle δρώσαν in v. 592, they read more forcibly as a general statement, 'well, if there is any trust to be placed in undeveloped schemes', i.e. 'schemes which are still in progress'.

590 οὕτως ἔχει γ'] 'why my trust in the matter amounts to

- ἔνεστι, πείρα δ' οὐ προσωμίλησά πω. *μὴν*
 ΧΟ. ἀλλ' εἰδέναι χρή δρῶσαν, ὥς οὐδ' εἰ δοκεῖς
 ἔχειν, ἔχοις ἂν γνῶμα, μὴ πειρωμένη.
 ΔΗ. ἀλλ' αὐτίκ' εἰσόμεσθα· τόνδε γὰρ βλέπω
 θυραῖον ἤδη διὰ τάχους δ' ἐλεύσεται. 595
 μόνον παρ' ὑμῶν εὖ στεγοίμεθ' ὥς σκότῳ
 κὰν αἰσχροῦ πράσσης, οὐποτ' αἰσχύνῃ πεσεῖ.
 ΛΙ. τί χρή ποιεῖν; σήμαινε, τέκνον Οἰνέως,
 ὥς ἐσμέν ἤδη τῷ μακρῷ χρόνῳ βραδεῖς.
 ΔΗ. ἀλλ' αὐτὰ δὴ σοι ταῦτα καὶ πράσσω, Λίχα, 600
 ἕως σὺ ταῖς ἔσθωθεν ἡγορῶ ξέναις,
ἀλλοῖς - ὅπως φέρῃς μοι τόνδε γ' εὐφῇ πέπλον,

this, that the likelihood of success is there'. According to Hermann the word *ὥς* denotes not so much the *result* of her confidence as the *measure* of it, in which case the rendering will be rather as follows: 'my trust stands in that position in which...' In the succeeding line *πείρα* is probably a direct dative after *προσωμίλησα*, 'I have not as yet had recourse to the experiment', though it is no doubt possible to supply a second dative from the words *ἐν τοῖς δρωμένοις* above, 'I have not yet become familiar with the deed by actual experiment'.

593 *γνῶμα*] is a *token* or *proof*, and consequently 'a means of judging'. Cf. Aesch. *Agam.* 1352, Eur. *Herac.* 407.

595 *θυραῖον*] 'for I see our friend here already at the gate'. It is worth a passing notice that the form *ἐλεύσεται* is never found in Attic prose.

596 *εὖ στεγοίμεθ'*] 'only let my secret be duly preserved by you'. A similar use of the passive is found in Thuc. vi. 72. 4,

and also in Aristoph. *Vesp.* 372. An allusion is perhaps intended to the ordinary metaphor of a water-tight vessel: 'let none of my plans ooze out on your part'.

597 *αἰσχύνῃ πεσεῖ*] *Σκότῳ* is the emphatic word. 'Since however discreditable may be your doings, so that they be done in darkness, you will never fall by being put to shame'. *Αἰσχύνῃ* is no doubt to be explained as the dative of the instrument, nor is it necessary to distinguish the construction in the present case from that of *ἀβουλίᾳ πεσεῖν* (*El.* 428). Even the phrase *ὑπνῷ πεσοῦσαι* (Aesch. *Eum.* 68), which is usually rendered 'fallen on sleep' as equivalent to *εἰς ὑπνον πεσοῦσαι*, may be brought under the same category.

599 *τῷ μακρῷ χρόνῳ*] 'since already we are behind our time in consequence of this long delay'.

602 *τόνδε γ'*] 'yes, this finely woven robe'. The *γε* is unquestionably weak and is omitted in consequence by Dindorf and Wunder who read *ταναῦφῃ* from

δώρημ' ἐκείνῳ τάνδρ' ἰς τῆς ἐμῆς χερός.
 διδοὺς δὲ τόνδε φράζ' ὅπως μηδεὶς βροτῶν
 κείνου πάροιθεν ἀμφιδύσεται χροῖ, 605
 μηδ' ὄψεται νιν μήτε φέγγος ἡλίου
 αἰ... μῆθ' ἔρκος ἱερὸν μῆτ' ἐφέστιον σέλας, *ἐφ' ἡλίου*
 πρὶν κείνος αὐτὸν φανερόν ἐμφανῆς σταθεὶς
 δείξῃ θεοῖσιν, ἡμέρα ταυροσφάγῃ.
 οὐτὰρ γὰρ ἡγμην, εἴ ποτ' αὐτὸν ἐς δόμους 610
 ἴδοιμι σωθέντ' ἢ κλύοιμι, πανδίκῳ
 στελεῖν χιτῶνι τῷδε, καὶ φανείν, θεοῖς
 θυτῆρα καὶ νῶ καὶ νὸν ἐν πεπλώματι.
 καὶ τῶνδ' ἀπολοῖς σῆμ', ὃ κείνος εὐμαθὲς
 σφραγίδος ἔρκει † τῷδ' ἐπὶ μαθήσεται. † 615

Hesychius in place of *ἐνὶ φῇ*.
 Moreover the construction of
 ὅπως φέρῃς with *πράσσω* is ques-
 tionable, and also the use of
 τόνδε in the 604th line, where
 αὐτὸν would have been more
 natural if the robe had been
 already handed to Lichas, as the
 present verse would seem to im-
 ply. At the same time we can
 scarcely reject *νν*. 602, 603 alto-
 gether, which is the course sug-
 gested by Prof. Paley, for, how-
 ever weak they may be, it is im-
 possible that the word τόνδε can
 hold its place in *ν*. 604 without
 some previous explanation.

603 ἐκείνῳ τάνδρ' ['the gift of
 my own handiwork to him my
 absent lord'. Cf. Aesch. *Eum.*
 402, ἐξάιρετον δῶρημα θεσέως
 τόκοις.

607 ἔρκος ἱερὸν ['the sacred
 altar in the court', in allusion to
 the statue and altar of Ζεὺς ἔρ-
 κείος placed in the centre of the
 ἀλή. Cf. *Antig.* 487. Others
 understand it simply of an en-
 closed shrine.

609 ἡμέρα ταυροσφάγῃ] The

word ταυροσφάγῃ is emphatic,
 and denotes the *maiores victimae*
 of Roman sacrifice, which in line
 760 are expressly distinguished
 from the smaller cattle (*συμμιγῇ
 βοσκήματα*).

611 πανδίκῳ] 'then, as in all
 duty bound, I would array him
 in this robe'. Cf. *v.* 293 and
 Aesch. *Choeph.* 668. I am sur-
 prised to find that Prof. Camp-
 bell follows the scholiast and
 Wunder in connecting πανδίκῳ
 with what precedes, in the sense
 apparently of 'undoubtedly',
 'with just assurance'. Taken
 with στελεῖν it gives increased
 dignity to Deianira's vow, while
 it is a very prosaic adjunct to
 either σωθέντα or κλύοιμι.

615 τῷδ' ἐπὶ μαθήσεται] is
 the correction adopted by Din-
 dorf, Wunder, and Mr Shilleto:
 'And you will carry with you a
 token of this, which my lord will
 readily recognize in the legend
 stamped on the circlet of this
 ring'. For εὐμαθὲς in a passive
 signification cf. ἀμαθὴς in Eur.
Ion. 916, while ἔρκος in the sense

ἀλλ' ἔρπε, καὶ φύλασσε πρῶτα μὲν νόμον,
τὸ μὴ 'πιθυμεῖν, πομπὸς ὦν, περισσὰ δρᾶν
ἔπειθ' ὅπως ἂν ἡ χάρις κείνου τέ σοι
κάμου ξυνελθούσῃ ἐξ ἀπλῆς διπλῇ φανῇ.

ΛΙ. ἀλλ' εἴπερ Ἑρμοῦ τήνδε πομπεύω τέχνην 620
βέβαιον, οὐ τι μὴ σφάλῃ γ' ἐν σοί ποτε,
τὸ μὴ οὐ τόδ' ἄγχι, ὥς ἔχει, δεῖξαι φέρων,
λόγων τε πίστιν ἣν ἔχεις ἐφάρμοσαι.

ΔΗ. στεῖχοις ἂν ἤδη. καὶ γὰρ ἐξεπίστασαι

of a 'rim' or 'border' occurs in Eur. *Hipp.* 864. On the other hand, Professors Campbell and Paley retain with Hermann the original reading τῷδ' ἐπ' ὄμμα θήσεται, in which case the construction will be an example of the σχῆμα πρὸς τὸ σημαίνον, the combined phrase ἐπ' ὄμμα θήσεται being equivalent in sense to the simple verb ὀψεται. This explanation would be entirely satisfactory if it were not for the dative ἔρκει, which, considering its position, must also be dependent on the preposition ἐπὶ. Professor Paley mentions with approval the clever emendation of Burges: ὁ κείνος, ὄμμα θεὸς Σφραγίδος ἔρκει τῷδ' ἐπ', εὐ μαθήσεται, which is ingenious as involving no further change than the transposition of the syllables εὐ and ὄμ. The lines however are not particularly good ones.

616 ἀλλ' ἔρπε] 'now therefore go, and observe in the first place the rule not to desire in your character of messenger to overdo your part'. Compare a similar injunction in Aesch. *Eum.* 90, κάρτα δ' ὦν ἐπώνυμος Πομπαῖος ἴσθι. For περισσὰ δρᾶν cf. *Antig.* 68, while δρα or some similar imperative is to be supplied before δπως.

620 τήνδε πομπεύω τέχνην] The meaning of this passage is obscure, for it is not easy to determine which are the emphatic words in the sentence. Thus it may be that the point of the appeal turns on the dignity of the profession: 'Nay, as surely as this trade of Hermes, which I practise, is a time-honoured (or perhaps 'an unerring') one', which is apparently the explanation of Wunder. On the other hand, Hermann's rendering gives greater prominence to the messenger: 'if by thus acting as courier I practise Hermes' art in a satisfactory manner'. The former explanation is I think the better one, as the appeal to the honour of his profession gives additional dignity to the promise which follows.

623 ὦν ἔχεις] The best authorities, including Mr Shilleto, regard these words as an interpolation from the previous line. Wunder proposes ὦν λέγεις, an alteration which would necessitate a change in the rest of the sentence. Perhaps λόγων (λόγοις?) τε πίστιν ἣν λέγεις ἐφάρμοσαι may have been the original verse, more especially as the confusion between ἔχω and λέγω is not uncommon in the MSS.

τά γ' ἐν δόμοισιν ὡς ἔχοντα τυγχάνει. 625

ΛΙ. ἐπίσταμαί τε καὶ φράσω σεσωσμένα.

ΔΗ. ἀλλ' οἶσθα μὲν δὴ καὶ τὰ τῆς ξένης ὁρῶν

μελέων προσδέγματ', αὐτὴν ὡς ἐδεξάμην φίλως.

ΛΙ. ὥστ' ἐκπλαγῆναι τοῦμὸν ἡδονῇ κέαρ.

ΔΗ. τί δῆτ' ἂν ἄλλο γ' ἐννέποις; δέδοικα γάρ 630

μὴ πρῶ λέγοις ἂν τὸν πόθον τὸν ἐξ ἐμοῦ,

λγου πρὶν εἰδέναι τὰ κεῖθεν εἰ ποθοῦμεθα.

ΧΟ. στρ. α'. ὦ ναύλοχα καὶ πετραῖα

'Taken as it stands the passage may mean 'to add faithfully all thy messages', or else 'to deliver in addition the proof of the messages you send', i. e. the seal and robe.

625 ἔχοντα τυγχάνει] is stronger than ἔχει, 'how they stand at present'.

626 σεσωσμένα] 'that all is well', 'that they are in safe keeping'. A common use of σῶζειν in contrast with διολλύναι (cf. εἰδὼς διώλεσ', *Oed. Tyr.* 318) might suggest another interpretation, 'and I will report them *without omission*'.

628 αὐτὴν] *Herm.*, αὐτὴν θ' *Campb.* *Linw.* and others, but there is no contrast between προσδέγματα and αὐτὴν sufficient to account for the emphasis which is thus thrust upon the pronoun. Wunder's alteration, αὐτὴν ὡς ἐδεξάμην φίλα, is no improvement.

630 δέδοικα γάρ] '(be cautious) for I fear'..., is the usual rendering, but it is needless to supply the imperative, as the previous question is virtually a prohibition conveyed in an interrogative form, 'you surely need not take a further message'. For the force of γέ compare *Oed. Col.* 977, πῶς δ' ἂν (?) τό γ' ἄκον πράγμ'

ἂν εἰκότως ψέγοις; (*Camp. ed.*).

631 λέγοις ἂν] The phrase suggests a remoter contingency than would be implied by λέξεις, the condition (εἰ λέγοις) being suppressed, as in the corresponding expression ἂν φράσαι in *v.* 672. For further examples cf. *Phil.* 443 and *Aesch. Cho.* 988. 'For I fear lest haply you may be telling him all too soon of how I yearn for him before you have ascertained his feelings and whether I am missed'.

633—662. ['Rejoice, O inhabitants of Oeta and Pylae, for the return of Heracles! Twelve months have we awaited him, we and his sorrowing queen. May he come and tarry not, with love rekindled by the Centaur's charm!']

633 ναύλοχα] The majority of the editors are agreed in regarding ναύλοχα as an adjective. For the hot springs in the neighbourhood of Thermopylae, cf. *Herod. vii.* 176. Μέσσαν, which is usually rendered 'at the head of the Melian gulf', is rather to be explained on the analogy of *medius liquor* (*Hor. Od.* iii. 3. 46), 'on either side the Melian bay'.

Tr. 'O ye who dwell by the hot springs of the haven and the rock, and by Oeta's crags: ye

θερμὰ λουτρὰ καὶ πάγους^{-οἶα}
 Οἷτας παραναιετάοντες, οἳ τε μέσσαν 635
 Μηλίδα παρ λίμναν
 χρυσαλακάτου τ' ἀκτὰν κόρας,
 ἐνθ' Ἑλλάνων ἀγοραὶ
 Πυλάτιδες κλέονται,
 ἀντ. α'. Ὁ καλλιβόας τάχ' ὑμῖν 640
 αὐλὸς οὐκ ἀναρσίαν
 ἰαχῶν καναχὰν ἐπάνεισιν, ἀλλὰ θείας
 ἀντίλυρον μούσας.
 ὁ γὰρ Διὸς Ἀλκμήνας κόρος

who 'by the land-locked Melian bay, or by the shore of the maiden goddess with distaff of gold, where meet at Pylae the assemblies of the Hellenes, so famous in song'.

637 χρυσαλακάτου κόρας] Artemis. Her connexion with this locality is noticed by Apol. Rhod. (I. 571), "Ἀρτεμιν, ἣ κείνας σκοπιὰς ἄλδς ἀμφιέπεσκεν, Ῥυομένη καὶ γαίαν Ἰωλκίδα. The epithet is rendered by others, 'with arrows of gold'.

639 κλέονται] which is adopted by Musgr., Wund. and Dindorf, is unquestionably a more poetic reading than καλεῖνται or καλέονται, the former of which is retained by Herm. and Prof. Campbell, the latter (scanned as a trisyllable) by the late Mr Shilleto. In the reading κλέονται we obtain a forcible and poetic word for the close of the sentence, which is essential in this particular case, where, as in v. 620 and also in *Elc.* 158, the main idea of the sentence is embodied in the verb.

640 ὁ καλλιβόας] 'soon will the sweet-voiced flute come back to you once more, uttering no

jarring note, but in harmony with the lyre of the Muse divine'. The only difficulty of the passage turns upon the precise meaning of the epithets ἀναρσίαν and ἀντίλυρον, the latter of which is explained by the scholiast as equivalent to ἰσόλυρον, 'responsive like a lyre to some lay divine', on the analogy of ἀντίπαις (Aesch. *Eum.* 38) and other similar compounds. But there is surely an absurdity in *comparing* two instruments so widely different, while, on the other hand, a *combination* of the two formed the regular accompaniment to a song of joy.

For the adjective ἀναρσίαν, cf. Aesch. *Agam.* 494. In the present case the simple is preferable to the derived sense owing to the juxtaposition of the epithet ἀντίλυρον. The scholiast however takes the opposite view: οὐκ ἀναρσίαν = οὐκ ἐχθρὰν, i.e. not sounding the *ερθιος νόμος* or martial strain, but responsive to the lute, as in a dithyramb or hyporcheme.

644 Διὸς Ἀλκμήνας] 'Jovis ex Alcmena filius'. *Herm.*

^{is easier for}
σεύτα⁴ πάδας ἀρετᾶς

645

^{in his} λάρυρ' ἔχων ἐπ' οἴκου⁵

στρ. β. "Ον ἀπρόπτολιν εἶχομεν, πάντα

δυοκαίδεκάμηνον ἀμμένουσαι

χρόνον, πελάγιον, ἰδριεῖς οὐδέν

ἀ δέ οἱ φίλα δάμαρ

650

τάλαιναν δυστάλαινα καρδίαν

πάγκλαυτος αἰὲν ὦλλυτο⁶ ^{fixed to battle}

νῦν δ' ἄρης οἰστροθεῖς†

ἐξέλυσ⁷ ἐπιπόνων ἀμερᾶν.

ἀντ. β. Ἀφίκουτ' ἀφίκουτο μὴ σταίη

655

647 ἀπόπτολιν] 'even he whom we have so long missed from our city'. Εἶχομεν is more forcible understood thus in its natural sense than as an equivalent for ἐνομίζομεν, 'whom we have held as one far from his home'.

πάντα] παντῇ Wund., which is no improvement to the sense or construction of the passage. Fifteen months was the actual time of his absence, but for δυοκαίδεκάμηνον see note on v. 253.

650 ἀ δέ οἱ] Compare for the hiatus *Elec.* 195. τάλαιναν δυστάλαινα καρδίαν, 'wretched, thrice wretched at heart'.

653 ἄρης οἰστροθεῖς] is retained by Herm. and Prof. Campbell, while Wunder follows Musgrave in reading αὖ στρωθεῖς, the weakness of which he admits. For the phrase ἄρης οἰστροθεῖς cf. Eur. *Bacch.* 119, but its place in the present sentence is unsatisfactory, and there is much to be said in favour of Prof. Paley's suggestion: "Ἐρως οἰστροθεῖς. The expression οἰστρος or κέντρον Ἐρωτος is a common one, and the participle would therefore be peculiarly appropriate in describing the effects of a philtre

or charm. But, if we accept this alteration, the words ἐπιπόνων ἀμερᾶν, which Prof. Paley understands of Heracles, will refer rather to Deianira, who is at once the subject of the passage and the person most interested in the working of the charm. Tr. 'But' now at length has Love, inflamed anew, freed our mistress from her anxious days'.

654 ἐπιπόνων ἀμερᾶν] ἐπίπονον ἀμέραν, Herm. and Prof. Campbell, which is objected to by Mr Shilleto on the ground that ἐξέλυσ' or some similar verb would be necessary in this connexion. But, admitting that ἐκλύειν cannot be used as an equivalent to ἐκτελεῦν, we are not assured that the phrase ἐκλύειν τί τινος may not stand in poetry in place of the more usual ἐκλύειν τίνα τινος.

655 Ἀφίκουτ' ἀφίκουτο] 'May he come! may he come! May the many-oared ship that bears him rest not till he has made his way to this city, having left the island home where report tells us he is sacrificing. Thence may he come with yearning in his heart, reconciled by the gentle

πολύκωπον ὄχημα ναὸς αὐτῷ,
 πρὶν τάνδε πρὸς πόλιν ἀνύσειε,
 νασιῶτῳ ἐστίαν
 ἀμείψας, ἔνθα κλήζεται θυτὴρ·
 ὅθεν μόλοι πανίμερος,
 τᾶς πειθοῦς παγχρίστῳ 660
 † συγκράθεις παρφάσει θηρός.

ΔΗ. γυναῖκες, ὡς δέδοικα μὴ περαιτέρω
 πεπραγμέν' ἢ μοι πάνθ' ὅσ' ἀρτίως ἔδρων.

ΧΟ. τί δ' ἔστι, Δηάνειρα, τέκνον Οἰνέως; 665

ΔΗ. οὐκ οἶδ' ἀθυμῶ δ', εἰ φανήσομαι τάχα
 κακὸν μέγ' ἐκπράξας ἀπ' ἐλπίδος καλῆς.

ΧΟ. οὐ δὴ τι τῶν σῶν Ἡρακλεῖ δωρημάτων;

influences of the well-steeped Centaur's charm'.

656 ὄχημα] A favourite word with Euripides. Cf. *Med.* 1123, *Iph. in Taur.* 410.

657 ἀνύσειε] The optative is used because the wish implied in μὴ σταίη is carried on after πρὶν. In illustration of the construction we may instance *Phil.* 529, *Aj.* 1222, *Aesch. Eum.* 288.

660 πανίμερος] This adjective, which is more poetic than the alternative reading πανήμερος, is also more forcible in connexion with the context, which requires some allusion of the kind.

The passage which follows is unquestionably corrupt, indeed one or more words are wanting at the end to complete the metre. For συγκράθεις in the sense of 'reconciled' or 'united in love', Prof. Paley suggests συντακéis, while in place of παρφάσει (itself a conjecture) Wunder reads προφάσει and Hermann προφάσει, to which in his later edition he has added φάρους as an emendation for θηρός. The preposition

ἐπὶ was no doubt introduced to explain the false reading προφάσει.

663—722 *Deianira reappears from the palace, to which she had retired after the departure of Lichas. In evident alarm she describes the effect of the philtre on the objects with which it had come into contact.*

περαιτέρω] 'Ladies, how greatly I fear that I may have been over busy in all that I was just now doing.' With the doubt which is suggested by this use of the subjunctive contrast the certainty implied by the indicative in the corresponding phrase ἀθυμῶ δ' εἰ φανήσομαι, 'I have a misgiving that I shall soon be proved'. 'Ἀπ' ἐλπίδος καλῆς, 'albeit with the best intention', rather than 'led on by pleasant hopes', which is the alternative rendering.

668 οὐ δὴ τι] Notwithstanding its negative form, this phrase, like οὐ δὴ ποτε in *v.* 876, is constantly used where an affirmative answer is expected. The

ΔΗ. *μάλιστα γ' ὥστε μήποτ' ἂν προθυμῶν*
ἄδηλον ἔργου τῷ παραινέσαι λαβεῖν.

670

ΧΟ. *δίδαξον, εἰ διδακτόν, ἐξ ὅτου φοβεῖ.*

ΔΗ. *τοιούτου ἐκβέβηκεν, οἷον ἂν φράσαι,*
γυναῖκες, ὑμῖν θαῦμ' ἀνέλπιστον μαθεῖν.

ὅ γὰρ τὸν ἐνδυτήρα πέπλῳ ἀρτίως
ἐχρίον, ὥστε οἷός ἐνέρου πόκω, ^{πόκος}

675

genitive *δωρημάτων*, which according to Hermann is dependent on *ἐλπίδος* in the preceding line, admits of a much simpler explanation, as we need only supply *ἀθυμεῖς*, or, it may be, *κακὸν ἐξέπραξας* from Deianira's words: 'surely it is not about any of your gifts to Heracles (that you are disquieted)?'

669 *μάλιστα γ'* 'it is indeed, so that never would I counsel anyone to adopt energy in action where the issue is not certain'. The editors are agreed in connecting *ἔργου* with *προθυμῶν* rather than *ἄδηλον*, although the latter construction, 'doubtful in the matter of its results', might to a certain extent be justified by *ἡμερῶν ἀνήρεθμος* (v. 247), and other analogous phrases.

672 *ἂν φράσαι* [*ἂν φράσω* is the reading of the MSS, which Wunder and the majority of the editors have replaced by *ἂν φράσαι*, while Hermann and Prof. Campbell have adopted the obvious emendation *ἦν φράσω*, 'an event has happened such that, if I tell it you, it will prove a marvel you little think to hear'. It is difficult, however, to understand the process by which so natural a construction can have been displaced in favour of *ἂν φράσαι*, while the necessity of supplying a main verb (*ἔσται* or *γενήσεται*) with *θαῦμα* is in itself

an objection to the reading. On the other hand, if we retain *ἂν φράσαι*, two possible explanations are open to us: (i) to understand the hypothesis *εἰ φράσαιμι*, taking *ἂν* in close connexion with the infinitive *φράσαι*, 'such that, were I to disclose it, I should disclose in it a marvel you little think to learn', or (ii) to regard *φράσαι* as dependent on *οἷον*, supplying *εἴη* or *γένεοιτο* as the main verb with *ἂν*. Of these alternatives the former is, I think, the preferable, whether we regard the construction of the particle *ἂν*, or the position of the infinitive *φράσαι*, which marks it apparently as the important verb in the sentence.

674 *τὸν ἐνδυτήρα πέπλῳ* [*the robe of state*]. According to Hermann, the word *ἐνδυτήρ* and the correlative forms *ἐνδυτὴν*, *ἐνδυτός*, *ἐνδυμα*, *ἐνδυτήριος* are used to denote festal or ornamental clothing. For *ἐνδυτήριος* in this sense cf. Soph. *Fragm.* 473, and for *ἐνδυτὴν*, which is the favourite form with Euripides, see *Bacch.* 111, 746, *Tro.* 257, *Iph. in Aul.* 1073, and likewise Aesch. *Eum.* 982.

675 *ἀργήτι...πόκω* [*ἀργήτι οἷός ἐνέρου πόκος* Wund., but the position of the nominative *πόκος* between the two pronouns *ὅ* and *τοῦτο* is open to objection, and, according to the late Mr Shilleto,

τοῦτ' ἠφάνισται, διάβορον πρὸς οὐδενὸς
 τῶν ἔνδον, ἀλλ' ἔδεστον ἐξ αὐτοῦ φθίνει
 καὶ ψῆ κατ' ἄκρας σπιλάδος. ὥς δ' εἰδῆς ἅπαν,
 ἦ τοῦτ' ἐπράχθη, μείζον' ἐκτενῶ λόγον.
 ἐγὼ γὰρ ὡς ὁ θῆρ με Κένταυρος, πόνωναι 680
 πλευρὰν πικρὰ γλῶχῃνι, προῦδιδάξατο,
 παρήκα θεσμῶν οὐδέν, ἀλλ' ἐσωζόμην,
 χαλκῆς ὅπως δύσνιπτον ἐκ δέλτου ἔγραψην.
 καὶ μοι τὰδ' ἦν πρόρρητα, καὶ τοιαῦτ' ἔδρων
 τὸ φάρμακον τοῦτ' ἀπύρρον, ἀκτῖνός τ' αἶε 685
 θερμῆς ἄθικτον, ἐν μυχοῖς σῶζειν ἐμέ,
 ἕως ἂν ἀρτίχριστον ἀρμόσαιμί που.

the alteration of the manuscript reading ἀργῆτι is unnecessary, as the final iota of the dative may be elided in lines where there is a second dative in agreement with the same substantive or where for other reasons the case is unmistakable. He compares as instances *Oed. Col.* 1436 and *Aesch. Pers.* 846.

676 *διάβορον πρὸς οὐδενὸς*] 'not that it has been consumed by any power within the house, but wastes, devoured by its own agency, and crumbles from the surface of the slab'. The word *σπιλάς*, which is chiefly found in Homer, is said to mean a 'rock worn smooth by the action of the sea'. Cf. *Soph. Fragm.* 341. In the present passage Hermann would render it by the Latin *glarea* or 'gravel', but the use of *κατὰ* with the genitive, no less than the addition of the word *ἄκρας*, is suggestive rather of a table-rock in accordance with the original meaning of the term.

680 *ὁ θῆρ...Κένταυρος*] For this use of *θῆρ* as an adjective,

cf. *v.* 1162. In prolonged narratives, γὰρ like *οὖν* is often resumptive, 'you must know that of the directions taught me by the savage Centaur I had omitted nothing'. In *Aristoph. Plut.* 641 we find a similar example of the middle *διδάσκομαι* employed in an active sense. For *ἐσωζόμην*, 'I was bearing them in mind', see note on *σεσωσμένα* (*v.* 626).

684 καὶ μοι τὰδ' ἦν...ἔδρων] This verse is omitted by Dindorf and Wunder, who obtain thereby the following construction which can scarcely be deemed satisfactory: *ἐσωζόμην...ἐν μυχοῖς σῶζειν ἐμέ*.

687 *ἕως ἂν...ἀρμόσαιμι*] 'until I should apply it to some object rubbed on for the occasion'. Here again, as in the case of verse 164 (*ἦνικ' ἂν χώρας ἀπέλη κάναίσιος βεβώς*), we have an admixture of two constructions (i) the optative without *ἂν*, denoting the *oratio obliqua* and resulting from the past tense which has preceded it, and (ii) the subjunctive with *ἂν*, which marks a pending event and would be the

καδρων τοιαυτα. νυν δ', ὅτ' ἦν ἐργαστέον,
 ἔχρισά μ' ἐν κατ' οἶκον ἐν δόμοις κρυφῆναι
 μαλλῶ, σπάσασα κτησίου βοτοῦ λάχυν, 690
 καθηκα συμπτύξας ἀλαμπές ἡλίου,
 κοίλῳ ζυγάστρῳ δῶρον, ὥσπερ εἶδετε.
 εἶσω δ' ἀποστείχουσα δέρκομαι φάτιν
 ἀφραστον, ἀξύμβλητον ἀνθρώπῳ μαθεῖν.
 τὸ γὰρ κατάγμα τυγχάνω ρίψασά πως 695
 τῆς οἴος, ᾧ προὔχριον, ἐς μέσσην φλόγα,
 ἀκτῖν' ἐς ἡλιῶτιν' ὥς δ' ἐθάλπετο,
 ρεῖ πᾶν ἄδηλον καὶ κατέψηκται χθονί,

usual construction in the *oratio recta*. In Xen. *Cyrop.* (iv. 5. 36) the manuscript reading exhibits a similar confusion of moods.

689 κατ' οἶκον ἐν δόμοις] 'indoors, in the palace'. Prof. Paley objects to this expression as tautologous, but the employment of the phrase ἐν μυχοῖς in v. 686 is fatal to his proposition that we should substitute it for ἐν δόμοις in the present passage.

ἔχρισα] 'I applied the drug'. The verb is used occasionally without a specified object, so there is no necessity for supplying δῶρον from v. 692, which is the suggestion of Wunder.

690 κτησίου βοτοῦ] may be either 'a sheep from my private herd' as in Aesch. *Agam.* 979, or, more probably, 'a sheep kept for the household sacrifice', in allusion to the altar of Ζεὺς κτήσιος, which would be placed near the farm-buildings.

691 ἀλαμπές ἡλίου] Cf. ἀχαλκος ἀσπίδων (*Oed. Tyr.* 190) and ἀσκευον αὐτὸν ἀσπίδων τε καὶ στρατοῦ (*El.* 36). The word ζυγάστρον (derived perhaps from ζεύγνυμι, in reference to the fitting of the lid) occurs in the

same sense in Soph. *Fragm.* 208.

693 φάτιν] With φάτις, 'a something that can be told', compare the use of ἀκοή in Pindar in the sense of a poem. Hence φάτις ἀφραστος will signify 'a sight surpassing words'. Tr. 'I beheld that which I cannot describe in words, and which passeth man's intelligence to comprehend'.

The word κατάγμα is used of a tuft of wool in Aristoph. *Lys.* 583. In his notes to the *Odyssey* Eustathius explains it as equivalent to θριον κατειργασμένον, a piece of carded wool, a sense which is clearly inapplicable to the present passage (cf. v. 690).

696 τῆς οἴος, ... φλόγα] The line is a feeble one, and has not without reason been bracketed by Wunder. The genitive τῆς οἴος is a needless addition, while ἀκτῖν' ἐς ἡλιῶτιν', which reads admirably by itself, becomes a weak and pointless paraphrase if ἐς μέσσην φλόγα be admitted into the text.

698 κατέψηκται] 'it all melted into nothing and has crumbled away upon the ground, in appearance

μορφῇ μάλιστ' εἰκαστὸν ὥστε πρίονος ^{σῶν}
 ἐκβρώματ' ἂν βλέψειας ἐν τομῇ ξύλου. 700
 τοιόνδε κείται προπετές. ἐκ δὲ γῆς, ὅθεν
 προὔκειτ', ἀναζέουσι θρομβώδεις ἀφροί,
 γλαυκῆς ὀπώρας ὥστε πρίονος ποτοῦ
 χυθέντος εἰς γῆν Βακχίας ἀπ' ἀμπέλου.
 ὥστ' οὐκ ἔχω τάλαινα ποῖ γνώμης πέσω· 705
 ὁρῶ δέ μ' ἔργον δεινὸν ἐξειργασμένην.
 πόθεν γὰρ ἂν ποτ' ἀντὶ τοῦ θνήσκων ὁ θῆρ
 ἐμοὶ παρέσχ' εὐνοίαν, ἧς ἔθνησχ' ὑπερ;
 οὐκ ἔστιν, ἀλλὰ τὸν βαλόντ' ἀποφθίσαι
 χρήζων ἔθειλέ μ'· ὦν ἐγὼ μεθύστερον, 710
^{καί· τί} ^{σε λαι}

most closely resembling the sawdust that you may see when wood is being cut. Like this it lay where it fell, and from the place where it had fallen there bubbled up seething clots of foam, as when the rich juice of the purple grape has been poured upon the earth from the vine of Bacchus'.

For ὅθεν in *v.* 701, which is used instead of ὅθι on account of the genitive γῆς, cf. Thuc. i. 89. 3, and for the converse form of attraction see *Oed. Col.* 1226 βῆναι κείμεν ὅθεν περ ἦκει. The substantive ὀπώρα, by which Musgrave understands the vintage-time of autumn, is rightly explained by Hermann to mean the fruit of the vintage (cf. Dem. πρὸς Νικοστρ. § 1253), the epithet γλαυκῆς being used in its legitimate sense to express the grey bloom of the ripe grapes. Although the point of the comparison undoubtedly turns on the fermentation which takes place in new wine (πρίονος ποτοῦ), there is no need to understand γλαυκῆς ὀπώρας with some of the

commentators as a poetical synonym for νέος οἶνος; indeed the epithet γλαυκῆς is inconsistent with any such rendering.

704 χυθέντος εἰς γῆν] e.g. in a sacrificial libation.

705 ποῖ γνώμης πέσω] 'to what thoughts I am to turn me', or possibly, as in *Oed. Col.* 170, 'to what device I must resort'. In the line which follows, the more usual construction would have been ὁρῶ ἐξειργασμένην, as in *Eur. Med.* 350.

707 πόθεν γὰρ.....ἀντὶ τοῦ;] 'why and wherefore?' In this pleonasm, which is so common in tragedy, the second interrogative is generally found to limit or explain the former, 'from what cause, from what motive, I say, can the Centaur when he was dying have shewn kindness unto me?' Wunder rightly observes that ὑπερ ἧς in this passage is not by any means a simple equivalent for δι' ἧν. It is literally 'to save injury to whom'.

709 οὐκ ἔστιν] 'impossible', like οὐκ ἔστι ταῦτ' in *v.* 449. The verb ἀρνεῖται occurs in *Phil.* 838.

ὅτ' οὐκέτ' ἀρκεῖ, τὴν μάθησιν ἄρνημαι.
μόνη γὰρ αὐτόν, εἴ τι μὴ ψευσθήσομαι

γνώμης, ἐγὼ δύστηνος ἔξαποφθερῶ

τὸν γὰρ βαλὼντ' ἀτρακτον οἶδα καὶ θεῶν

Χείρωνά πημῆναντα, χῶσπερ ἂν θίγῃ, 715

φθεῖρει τὰ πάντα κνώδαλ'· ἐκ δὲ τοῦδ' ὅδε

σφαγῶν διελθὼν, ἵδ' αἵματος μέλας,

πῶς οὐκ ὀλεῖ καὶ τόνδε; δόξῃ γοῦν ἐμῇ

καίτοι δέδοκται, κείνος εἰ σφαλήσεται,

712 ψευσθήσομαι] 'unless I prove mistaken in my views'. For the genitive cf. *Aj.* 1382, καὶ μ' ἐψεύσας ἐλπίδων πολὺ, and *Aesch. Pers.* 472.

715 χῶσπερ ἂν θίγῃ] 'if only it touch them'. This, which is the original reading of the MSS, is retained by Hermann and the late Mr Shilleto, the latter of whom compares the following passages *Oed. Col.* 1361, *Phil.* 1330, *Aj.* 1117. On the other hand Erfurdt and Schaefer have adopted χῶσπερ, 'all creatures that it has touched it kills', while the reading καὶ ὅσπερ (contr. χῶσπερ) is also defensible, as we may compare *Plat. Theaet.* 150 D, and *Soph.* 219 B, for the use of ὅσπερ in the indefinite sense of ὅστις. There is little to be said in favour of Wunder's suggestion, χῶσαπερ, which, like ὅσπερ, must of course be explained as the nominative to θίγῃ, there being no certain example in classical literature of θιγγάνειν constructed with any other case than the genitive. For instance, in *Antig.* 546 the accusative δ is evidently attracted into agreement with ταῦτα understood. Again in *Pind. Pyth.* IX. 42 (75) we may easily

supply a genitive with θιγεῖν, taking ψεύδει adverbially. So again in *Pyth.* IV. 296 (526) I understand the construction to be as follows: φόρμιγγα βαστάζων δσυχία θιγέμεν (αὐτῆς).

717 αἵματος] αἱμαποῦς Wunder, which is no improvement. The only real difficulty in the passage lies in the explanation of the pronoun τοῦδε. Prof. Paley, I find, would refer it to the Centaur Nessus, combining it closely in translation with the genitive σφαγῶν. But its position in the sentence, and the need of a forcible contrast with τόνδε which follows, are alike strong arguments against our referring it to any remoter subject than the accusative ἀτρακτον which so closely precedes it. If so, a further alternative is admissible: (i) to take the words ἐκ τοῦδε by themselves in the following sense, 'by reason of this arrow', or (ii) to combine them closely with the succeeding line, '(emitted) from this arrow, the black poisonous blood that came from the throat-wound will assuredly destroy my husband too'. The force of the preposition ἐκ inclines me to prefer the latter rendering.

ταύτῃ σὺν ὁρμῇ καὶ συνθανεῖν ὕμα. 720
 ζῆν γὰρ κακῶς κλύουσιν οὐκ ἀνασχετόν,
 ἥτις προτιμᾷ μὴ κακὴ πεφυκέναι.

ΧΟ. ταρβεῖν μὲν ἔργα δεῖν' ἀναγκαῖως ἔχει,
 τὴν δ' ἐλπίδ' οὐ χρὴ τῆς τύχης κρίνειν πάρος.

ΔΗ. οὐκ ἔστιν ἐν τοῖς μὴ καλοῖς βουλευμασιν 725
 οὐδ' ἐλπίς, ἥτις καὶ θράσος τι προξενεῖ.

ΧΟ. ἀλλ' ἀμφὶ τοῖς σφαλεῖσι μὴ 'ξ ἔκουσίας
 ὀργὴ πέπειρα, ^{ἡμῶν} σε τυγχάνειν πρέπει.

ΔΗ. τοιαῦτα δ' ἂν λέξεσιν οὐχ ὁ τοῦ κακοῦ
 κοινωνός, ἀλλ' ὃ μὴδὲν ἐστ' οἴκοι βαρύ. 730

ΧΟ. σιγὰν ἂν ἀρμόζοι σε τὸν πλείω λόγον,

720 ὁρμῇ] 'my death shall follow close on the failure of my enterprise'. 'Ορμῇ is the reading preferred by the best editors in place of ὀργῇ which appears in the MSS. Wunder has introduced ἀκμῇ, which, though good in sense, is a more violent alteration. Prof. Paley would prefer to render ταύτῃ σὺν ὁρμῇ as follows: 'by the like action on my part'.

722 προτιμᾷ] 'for one who reckons it her chiefest honour to be noble in her nature'.

723—812. *The Chorus offer a few words of encouragement but break off abruptly on the approach of Hyllus who appears with the news of his father's calamity.*

724 κρίνειν] 'albeit it becomes us not to pass sentence on our hopes before the event. *Dei.* In counsels that have been wrongly taken there is not so much as a hope to lend us any confidence'. Mr Heitland suggests the following rendering of v. 724: 'Anticipation ought not to sit in judgment before the issue'. The only objection is the occurrence of the words ἐλπίς and ἐλπ.δα in such

close connexion but in a different sense. For προξενεῖν in this connexion cf. Eur. *Ion*, 335, and a similar construction with χαρηγεῖν, while ἥτις is equivalent to quae with the subjunctive in the sense of talis ut, 'quae suggerat fiduciam'.

727 μὴ 'ξ ἔκουσίας] A proverbial expression which is of frequent occurrence in Herodotus. Compare also Thuc. III. 91. 9. Observe the absence of the article with ὀργή, 'yes, but in the case of mistakes made without intention there is a mitigated anger'.

730 βαρύ] 'one who has nothing heavy on his heart at home'. To illustrate the intransitive use of ἀρμόζειν in the following line cf. *Oed. Tyr.* 902, *Antig.* 1318. For εἰ μὴ τι λέξεις (v. 732) Hermann in his latest edition gives κοῦ μὴ τι λέξεις (*prohibentis*), which is equally unsatisfactory in sense and sound. In v. 733 the sentence reads better without the comma which in some editions is introduced after πατρός: 'for here he is who a while ago went off to seek his father'.

εἰ μή τι λέξεις παιδὶ τῷ σαυτῆς· ἐπεὶ
πάρεστι, μαστὴρ πατρὲς ὃς πρὶν ᾔχετο.

ΤΛ. ὦ μήτηρ, ὡς ἂν ἐκ τριῶν σ' ἐν εἰλίμην,
ἢ μηκέτ' εἶναι ζῶσαν, ἢ σεσωσμένην 735
ἄλλου κεκλησθαι μητέρ', ἢ λφους φρένας

τῶν νῦν παρουσῶν τῶνδ' ἀμείψασθαι ποθεν.

ΔΗ. τί δ' ἐστίν, ὦ παῖ, πρὸς γ' ἐμοῦ στυγούμενον;

ΤΛ. τὸν ἄνδρα τὸν σὸν ἴσθι, τὸν δ' ἐμὸν λέγω
πατέρα, κατακτείνασα τῇδ' ἐν ἡμέρᾳ. 740

ΔΗ. οἴμοι, τίς ἐξήνεγκας, ὦ τέκρον, λόγον;

ΤΛ. ὃν οὐχ οἶόν τε μὴ τελεσθῆναι· τὸ γὰρ
φανθέν τίς ἂν δύναιτ' ἂν ἀγέννητον ποιεῖν; ^{το πρᾶσι τὸ} ^{οὐκ ἐν τῷ}

ΔΗ. πῶς εἶπας, ὦ παῖ; τοῦ παρ' ἀνθρώπων μαθὼν
ἄζηλον οὕτως ἔργον εἰργάσθαι με φίς; 745

ΤΛ. αὐτὸς βαρεῖαν ξυμφορὰν ἐν ὄμμασιν

734 σ' ἐν εἰλίμην] In the pronoun *σε* we have an anticipation of the subject of the verbs which follow. 'My mother, how I would have chosen for thee one of three alternatives'. Prof. Paley calls attention to the obvious effort for rhetorical display which pervades the opening address of Hyllus, and in my preface I have noticed that the *Trachiniae* belongs to the second or rhetorical period in the style of Sophocles.

736 κεκλησθαι] 'were the mother', κεκλησθαι being often used in the sense of the simple verb εἶναι, as for instance in the opening lines of the *Hippolytus*.

737 ἀμείψασθαι] 'or else that you had borrowed from some one a better heart than is thy present one'.

738 πρὸς γ' ἐμοῦ] = *ex mea parte*. στυγούμενον, as in Aesch. *Prom.* 1025, 'so detestable in me'.

739 τὸν δ' ἐμὸν λέγω] Her-

mann is almost the only editor of note who abandons the admirable reading of the MSS in favour of *τόνδε*, which he connects with the previous words. The change is for the worse in every way, as the repetition of the article in the text gives increased dignity to the assertion, while the pronoun is only a cumbrous addition to the commencement of the sentence. For a precisely similar passage cf. *Antig.* 45 τὰν γοῦν ἐμὸν καὶ τὸν σὸν, ἦν σὺ μὴ θέλῃς, 'Ἀδελφόν, and Aesch. *Agam.* 1627.

741 ἐξήνεγκας] *Ἐκφέρειν*, like the Latin *edere*, is to 'publish' or 'utter'. Cf. Herod. v. 79. In v. 743 φανθέν, for which φανέν would be the more usual form, is a 'realised fact'. The accent on *παρὰ* in line 744 is not thrown back because the word *ἀνθρώπων* which follows it is closely connected with *τοῦ*.

ῥήσας πατρός δεδορκὸς κού κατὰ γλώσσαν κλύων.
 ΔΗ. ποῦ δ' ἐμπελάξεις τάνδρῃ καὶ παρίστασαι;
 ΤΛ. εἰ χρή μαθεῖν σε, πάντα δὴ φωνεῖν χρεών.
 ὅθ' εἶρπε κλεινὴν Εὐρύτου πέρσας πόλιν, 750
 νίκης ἄγων τροπαῖα κάκροθίνια,
 ἀκτὴ τις ἀμφίκλυστος Εὐβοίας ἄκρον
 Κήναιόν ἐστιν, ἔνθα πατρώφ Διὶ
 βωμοὺς ὀρίζει τεμενίαν τε φυλλάδα·
 οὐ νιν τὰ πρῶτ' ἐσεῖδον ἄσμενος πόθω. 755
 μέλλοντι δ' αὐτῷ πολυθύτους τεύχεϊν σφαγῆς
 κῆρυξ ἀπ' οἴκων ἵκετ' οἰκεῖος Λίχας,
 τὸ σὸν φέρων δώρημα, θανάσιμον πέπλον·
 δν κείνος ἐνδύς, ὥς σὺ προὔξεφίεσο,

747 πατρός] The position of the genitive is remarkable. 'Myself with mine own eyes saw my father's grievous suffering, and heard it not by mere report'. Κατὰ γλώσσαν, 'in the way of gossip'.

749—812. It is a praiseworthy feature in the construction of the present play that the leading speeches instead of being entrusted as usual to ἀγγελοι or ἐξάγγελοι, a device which always carries with it a certain air of unreality, fall naturally to those who have the best right to deliver them. Thus it is Hyllus who reports the sufferings of his father, her nurse who brings the news of Deianira's death, and Heracles himself who enlarges upon the exploits of his life.

749 εἰ χρή μαθεῖν σε] According to Wunder, these words shew a doubt in the mind of Hyllus as to his mother's right to hear the tale. But in all probability they are simply a rhetorical artifice for bespeaking the attention of the audience: 'if you would fain be told, my mother, my duty 'tis to

tell thee'.

750 εἶρπε] 'when he went on his way'. The scholiast calls attention to the construction of the succeeding passage, in which the words ἀκτὴ τις...ἐστὶν ἔνθα...ὀρίζει are a periphrasis in place of the ordinary construction, ὀρίζει βωμοὺς ἐν ἀκτῇ. The same idiom occurs in Eur. *Iph. in T.* 260—262, and *Bacch.* 1043—1051. For the phrase ἀμφίκλυστος ἀκτὴ, 'a strand wavelashed on either side', cf. *v.* 780, and ἀκτὰ κυματοπλήξ (*Oed. Col.* 1239).

754 τεμενίαν τε φυλλάδα] 'a sacred grove'. See note on *v.* 238, and, in illustration of the custom, compare a fine passage in Pindar in which Heracles is described as enclosing the precincts of Olympia with the sacred olive which he has introduced for the purpose from the Hyperborean regions. (*Ol.* III. 20—30.)

755 ἄσμενος πόθω] 'twas there I first beheld him, my longing satisfied'.

οἰκεῖος in *v.* 757 means 'private' or 'domestic'.

759 προὔξεφίεσο] 'as you

ρήμιδι ταυροκτογῆ μὲν δώδεκ' ἐντελεῖς, ἔχων ^{him} 760
 κείας ἀπαρχὴν βοῦς· ἀτὰρ τὰ πάνθ' ἐμοῦ
 ἑκατὸν προσήγε συμμυγῇ βοσκήματα.
 καὶ πρῶτα μὲν δέλαιος Ἴλεω φρενὶ ^{celestial}
 κόσμῳ τε χαίρων καὶ στολῇ κατηύχετο·
 ὅπως δὲ σεμνῶν ὀργίων ἐδαίετο 765
 φλόξ αἱματηρὰ καπὸ πιείρας δρυός,
 ἰδρῶς ἀνῆι χρωτὶ, καὶ προσπτύσσεται
 πλευραῖσιν ἀρτίκολλος, ὥστ' ἐτέκτονος, ^{καὶ οὐκ ἔστιν}
 χιτῶν ἅπαν κατ' ἄρθρον· ἦλθε δ' ὀστέων ^{glue}

had previously directed'. Compare the instructions given in *v.* 604—609.

760 ἔχων] 'twelve oxen without blemish which he had brought with him'. Three other interpretations have been suggested for the epithet ἐντελεῖς, (i) 'full grown', (ii) and less probably, 'complete in number', and (iii) 'entire' bullocks, as distinguished from oxen. For the expression συμμυγῇ βοσκήματα, see note on ἡμέρα ταυροσφάγῃ (*v.* 609). Mr Shilleto, I believe, understood ὁμοῦ in this passage as implying 'nearly', 'about', in which sense it would be a *ἅπαξ λεγόμενον* in Tragedy. But 'a hundred in all', 'a hundred taken as a whole', is the simple and more natural meaning of the word, for which compare *Aj.* 722, and *Dem. Fals. Leg.* p. 390, § 171.

763 καὶ πρῶτα μὲν] 'and first of all my hapless sire in the blitheness of his heart, proud as he was of ornament and robe, commenced his prayer. But soon as the blood-red flame blazed up from the holy sacrifice and from the resinous pine, the sweat rose on his skin

and to his side the vestment folds itself o'er every limb, close-cleaving like some sculptor's work'.

For the omission of the preposition with σεμνῶν ὀργίων, the first of the two genitives, cf. *Oed. Tyr.* 734 ἐς ταυτὸ Δελφῶν καπὸ Δαυλίας ἀγει. 'Ὀργίων, as in the corresponding passage of the *Antigone* (1013) φθίνοντ' ἀσθμῶν ὀργίων μαντεύματα, denotes the actual sacrifice rather than the sacrificial rites which is the ordinary meaning of the word. Although it is usual to explain the epithet αἱματηρὰ as transferred to φλόξ from ὀργίων, it is perfectly within the license of poetry to speak of the flame itself as 'red-dyed with the blood of the victims', just as in *Antig.* 123 we have the phrase πευκάενθ' Ἥφαιστον.

768 τέκτονος] The word is used of a sculptor in *Eur. Alc.* 349. I have adopted the punctuation which connects the phrase ἅπαν κατ' ἄρθρον most closely with the verb προσπτύσσεται, and Hermann is doubtless right in regarding the genitive τέκτονος as independent of the adjective ἀρτίκολλος.

ἀδαγμός ἀντίσπαστος^{ρακίαι} εἶτα φοινίας 770
 ἐχθρᾶς ἐχίδνης ἰὸς ὥς ἐδαίνυτο.
 ἐνταῦθα δὴ βόησε τὸν δυσδαίμονα
 Λίχαν, τὸν οὐδὲν αἴτιον τοῦ σοῦ κακοῦ,
 ποίαις ἐνέγκοι τόνδε μηχαναῖς πέπλον
 ὁ δ' οὐδὲν εἰδὼς δύσμορος τὸ σὸν μόνης 775
 δώρημ' ἔλεξεν, ὥσπερ ἦν ἐσταλμένον.
 κακῆινος ὥς ἤκουσε καὶ διώδυνος^{ν. αὐερνίου}

οὐκ ἀντισπαστός αὐτοῦ πνευμόνων ἀνθήφατο, καὶ δὲ τοῖς
 γαίῃ- μάρψας ποδὸς νῦν, ἄρθρον ἢ λυγίζεται,
 ῥίπτει πρὸς ἀμφίκλυστον^{ν. αὐερνίου} ἐκ πόντου πέτραν 780
 κόμης δὲ λευκὸν μυελὸν ἐκραίνει, μέσου

770 ἀδαγμός] for which the MSS give ὀδαγμός, 'a convulsive aching of the bones'. In the succeeding verses I have followed Hermann and Professor Campbell who retain the full stop after ἐδαίνυτο, 'one would have thought it was the poison of the fell hydra that feasted on his flesh'. Prof. Paley however objects so strongly to this rendering that he prefers with Wunder the alternative punctuation, εἶτα, φοινίας Ἐχθρᾶς ἐχίδνης ἰὸς ὥς ἐδαίνυτο, accepting the difficulty that Hyllus did not at the present time know the character of the poison.

772 βόησε] Prof. Campbell, 'βόησε Herm., Wund. and Dind. For other examples of the omission of the augment in hurried narration cf. *Oed. Col.* 1624 θώυξεν αὐτόν, and γοῶτο δ' ἐνύας (*Oed. Tyr.* 1249).

774 ποίαις ἐνέγκοι] '(asking) with what treacherous intent he had brought that robe'. For the construction τὸ σὸν μόνης, cf. v. 485. Ὡσπερ ἦν ἐσταλμένον, 'as in fact his orders were'. In v. 778 Hermann follows the *Cod.*

Par. in reading πνευμόνων in place of πλευμόνων. A passage in the *Ranae* of Aristophanes (473—476) is to all appearance a parody of the lines before us.

779 λυγίζεται] 'where the ankle-joint plays in the socket'. Ἀμφίκλυστον ἐκ πόντου, 'washed by the sea on either side', though the words ἐκ πόντου are in reality independent of the adjective, and mean no more than 'on the side of', 'in the direction of' the sea. The MSS give ρίπτει, a form which Hermann rightly rejects as indefensible in connexion with the context.

781 ἐκραίνει] 'and the white brain he dashed like raindrops from amid the hair, the contents of the skull being scattered abroad and blood therewith'. I have adopted the interpretation ordinarily given of this difficult passage, except in the case of the words μέσου κρατὸς κ.τ.λ. which are explained by the majority of the editors as an unusually bold zeugma: 'the skull being (split in twain) and the blood scattered therewith'. Prof. Paley understands μέσου κρατὸς to mean

κρατὸς-διασπαρέντος αἱματός θ' ὁμοῦ.
 ἥπας δ' ἀνευφήμησεν οἰμωγῇ λεώς,
 τοῦ μὲν νοσοῦντος, τοῦ δὲ διαπεπραγμένου.
 κοῦδεις ἐτόλμα τάνδρὸς ἀντίον μολεῖν 785
 ἐσπᾶτο γὰρ πέδονδε καὶ μετάρσιος,
 βοῶν, ὠζων ἀμφὶ δ' ἐκτύπουν πέτραι,
 Λοκρῶν δρειοὶ-πρώνες, Εὐβόλας τ' ἄκραι.
 ἐπεὶ δ' ἀπέειπε, πολλὰ μὲν τάλας χθονὶ
 ῥίπτων ἑαυτόν, πολλὰ δ' οἰμωγῇ βοῶν, 790
 τὸ δυσπάρεινον λέκτρον ἐνδατούμενος
 σού τῆς ταλαίνης, καὶ τὸν Οἰνέως γάμον
 οἶον κατακτήσαιο χύμαντήν βίον,

'bone from the middle of the skull', a translation which is to some extent confirmed by the phrase *ὀστέων ραγίστων* in the corresponding passage of Eur. *Troad.* 1173—1177. With the exception of the words *αἱματός θ' ὁμοῦ*, no portion of the text is, in Hermann's opinion, open to objection. Brunck however rewrites the couplet thus:

κρατὸς δὲ λευκὸν μυελὸν ἐκράνει μέσον,
 διασπαρέντος αἱματος, κόμης θ' ὁμοῦ.

783 *ἀνευφήμησεν*] According to Hesychius the verb is simply an equivalent for *ἀνώμωξεν*, 'all the people raised an exceeding bitter cry for the one that was suffering and the other that was slain'. Hermann however would press the full force of the compound, 'asked pity of Heaven', for which see note on *εὐφημίαν* in v. 178. The dative *οἰμωγῇ* is added in the present instance and again with *βοῶν* in v. 790 for the purpose of strengthening the force of the verb.

786 *ἐσπᾶτο*] 'for he was writhing in convulsions, now prostrate, anon bounding into the air'. In v. 790, Mr Shilleto is in favour of the frequentative *μπτῶν*, a form which Hermann mentions with approval though he retains in his text the manuscript reading *ρίπτων*. For the combination of *ἀπέειπε* with a participle, 'wearied out with flinging himself on the ground', cf. Xen. *Anab.* v. 1. 2, *ἀπείρηκα συσκευαζόμενος*.

791 *ἐνδατούμενος*] 'cursing his illstarred union'. The primary meaning of this remarkable verb is to 'divide', as in the well-known passage of Aesch. *Sept. c. Theb.* 574. Next we find it used in the force of to 'speak of in divisions', 'pick to pieces' (like *διασύρειν* in Demosthenes) whether in a good sense (as in Aesch. *apud Plat. Rep.* II. 383 B), or in a bad one, as in the present instance. It occurs also in Eur. *Herc. Fur.* 218, where it means either 'to scatter', or else 'to revile' if the accusative be taken as a cognate, and again in *Oed. Tyr.* 205 apparently in the

τότ' ἐκ προσέδρου λιγνύος διαστρόφον^{νύκτα}
 ὀφθαλμὸν ἄρας εἶδέ μ' ἐν πολλῷ στρατῷ 795
 δακρυρροοῦντα, καί με προσβλέψας καλεῖ,
 ὦ παῖ, πρόσελθε, μὴ φύγῃς τοῦμὸν κακόν,
 μηδ' εἴ σε χρὴ θανόντι συνθανεῖν ἐμοί·
 ἀλλ' ἄρον ἔξω, καὶ μάλιστα μὲν μεθες
 ἐνταῦθ' ὅπου με μὴ τις ὄψεται βροτῶν 800
 εἰ δ' οἶκτον ἴσχεις, ἀλλὰ μ' ἐκ γε τῆσδε γῆς
 πύρθμευσον ὡς τάχιστα, μηδ' αὐτοῦ θάνω.
 τοσαῦτ' ἐπισκῆψαντος, ἐν μέσῳ σκάφει
 θέντες σφε πρὸς γῆν τήνδ' ἐκέλασμεν μύλις
 βρυχώμενον σπασμοῖσι. καὶ νιν αὐτίκα 805
 ἡ ζῶντ' ἐσόψεσθ', ἡ τεθνηκότ' ἀρτίως.
 τοιαῦτα, μήτερ, πατρὶ βουλεύσας' ἐμῷ

sense of to 'scatter', though some of the commentators on the passage would understand it in its later meaning, 'I would fain celebrate'. In the present instance the verb is peculiarly appropriate, if in the words which follow (λυμαντῆν βλον) we find a special allusion to the name Deianira (δῆϊος, ἀνήρ).

794 ἐκ προσέδρου λιγνύος] 'from the altar-smoke which hung around him'. I prefer the above to the explanations which are suggested by the scholiasts, one of whom understands it of the darkness of approaching death, the other of the smoke which rose from the person of Heracles. Prof. Paley renders the passage as follows: 'after the smoke that had settled over him had passed away'.

799 ἄρον ἔξω] 'take me from this place, and, if it may be, leave me where no eye of man shall behold me'. This use of the indefinite μὴ is a favourite one

with Sophocles, as the same phrase occurs again in *Aj.* 659 and *Oed. Tyr.* 1412, with which compare *ἐνθα μὴ τις εἰσίδοι* in *v.* 903 of the present play.

801 εἰ δ' οἶκτον ἴσχεις] 'or if your pity is too deep for that', i. e. if you compassionate me too much to leave me where I shall die alone. The ordinary rendering, 'if you have any pity', appears to me quite inadequate to bring out the contrast which is intended between the two clauses of the sentence: *μάλιστα μὲν...εἰ δ' οἶκτον ἴσχεις*.

802 θάνω] This use of the hortative subjunctive in the singular is extremely rare except after verbs like *φέρει* etc. Cf. *Eur. Hipp.* 569, 1354, *Herac.* 559, and *Herc. Fur.* 1058.

803 τοσαῦτ' ἐπισκῆψαντος] 'when he had thus conjured us, we placed him in the centre of a boat and have brought him to this land at last, moaning in pain'.

807 τοιαῦτα] Emphatic; 'such,

καὶ δρῶσ' ἐλήφθης, ὦν σε ποίνιμος Δίκη
 τίσαιτ' Ἐρινύς τ'· εἰ θέμις δ', ἐπεύχομαι·
 θέμις δ', ἐπεὶ τοι τὴν θέμιν σὺ προῦβαλες, 810
 πάντων ἄριστον ἄνδρα τῶν ἐπὶ χθονὶ
 κτείνας', ὅποιον ἄλλον οὐκ ὄψει ποτέ.

ΧΟ. τί σὺν' ἀφέρπεις; οὐ κάτοισθ' ἐθούνεκα

ξυνηγορεῖς σφῶσα τῷ κατηγόρῳ;

ΤΛ. εἰτ' ἀφέρπεις. οὐρος ὀφθαλμῶν ἐμῶν 815

αὐτῇ γένοιτ' ἄπωθεν ἐρπούσῃ καλῶς.

ὄγκον γὰρ ἄλλως ὀνόματος τί δεῖ τρέφειν

μητρῶν, ἥτις μηδὲν ὡς τεκούσα δρᾷ;

ἀλλ' ἐρπέτω χαίρουσα· τὴν δὲ τέρψιν ἦν

τῷμῳ δίδωσι πατρὶ, τήνδ' αὐτὴ λάβοι. 820

mother, are the schemes and acts of which you have been proved guilty towards my father, and for them may retributive Justice and the Avenger punish you, and, if it is lawful, I add my curse. And lawful it surely is, since you first flung all law to the winds, when thus you slew the noblest man that trod this earth, the like of whom thou wilt never see again'.

The word Ἐρινύς in v. 809 is peculiarly applicable as denoting especially the Avenger of Blood in cases where the guilt lay with members of the family.

For ποίνιμος Δίκη, cf. *Aj.* 843, 1390. I can see no great objection to the use of the phrase *θέμιν προῦβαλες* in the sense of the Latin *ius et fas proiecisti*, though Wunder suggests in its place the extremely weak alternative *τὴν ἔριν σὺ προῦβαλες*. If we accept the reading of the text there can be little question that the above is the correct interpretation rather than 'you gave me this right', which has

been proposed by some of the commentators.

813—820. *Deianira retires in silence.*

814 *ξυνηγορεῖς*] Used in its legitimate sense as opposed to *ξυνδικεῖν*, *ξυνήγορος* being in technical language the counsel for the prosecution, as *ξύνδικος* on the other hand is the counsel for the defence.

816 *καλῶς*] *καλός*, Dind. and Prof. Campb., while Hermann follows the MSS in retaining *καλῶς*. The latter reading is more forcible, and is likewise suggested by the position of the word at the close of the sentence. Observe too the emphatic position of *αὐτῇ*, 'as wisely of her own accord she passes from my gaze'. In v. 819 the force of *χαίρουσα* is 'let her go and welcome'.

817 *ὄγκον...μητρῶν*] 'what need to cherish the idle dignity of a mother's name for one who acts in no wise as a mother should?'

820 *τήνδ'*] *τὴν δ'* Herm., a

ΧΟ. Ἴδ' οἶον, ὦ παῖδες, προσέμιξεν ἄφαρ
τοῦπος τὸ θεοπρόπον ἡμῖν
τᾶς παλαιφάτου προνοίας,

2 α ὅ τ' ἔλακεν, ὅποτε τελεόμηνος ἐκφέρει
δωδέκατος ἄροτος, ἀναδοχὰν τελεῖν πόνων 825
τῷ Διὸς αὐτόπαιδι· καὶ τὰδ' ὀρθῶς
ἔμπεδα κατουρίζει.

πῶς γὰρ ἂν ὁ μὴ λεύσσω

πόνων ἔτι ποτ' ἐπίπονον, ἔχοι θανῶν λατρείαν; 830

reading which I venture to think altogether untenable. It is true that in v. 23 of the play Mr Shilleto proposes ὁ δ' ἂν λέγοι in place of the ordinary reading ὅδ' ἂν λέγοι. But in the present instance any such introduction of δὲ in the apodosis is rendered extremely awkward by the combination of the article and substantive with the previous relative ἦν.

821—860. The most difficult, and apparently the most corrupt passage in the entire tragedy. Subject: *The fulfilment of ancient prophecy.*

προσέμιξεν] For προσμῖξαι in the sense of 'to approach', cf. *Phil.* 106, and *Eur. Or.* 1290, ποδὶ βοηδρόμῳ μέλαθρα προσμῖξει, and for the general idea of the passage see *Hom. Od.* I. 507, ὦ πρόποι, ἦ μάλα δὴ με παλαίφατα θέσφαθ' ἱκάνει.

824 ὅ τ' ἔλακεν] *Herm., Wund.* and *Prof. Campb.*, who understand ὁ θεός as the nominative of the sentence to be supplied from the adjective θεοπρόπον. Mr Shilleto, I believe, was in favour of reading ὅτ' (i. e. ὅτε, the Homeric neuter of ὅστε), while others, who agree with him in regarding the relative as the nominative to ἔλακεν, prefer to

understand τε as the simple copula. For ἐκφέρει in a neuter sense, compare the phrase ἐς ὀρθὴν ἐκφέρειν (*Oed. Col.* 1424). The substantive ἄροτος, which here and in v. 69 of the play is regarded by Hermann as equivalent to ἐνιαυτός, is more forcible in both cases in its legitimate sense of 'ploughing (i. e. seed) time'.

825 ἀναδοχὰν τελεῖν] 'would close his succession of toils'. The above is the rendering of Hermann who objects to the explanation of ἀναδοχὰν as an equivalent for ἀνακωχήν. *Tr.* 'Behold, maidens, how on a sudden that warning hath been realised which was declared to us by divine foreknowledge of old, and which said that, when the twelfth seed-time should be closing with its tale of months complete, it would end his succession of labours for the true-born son of Zeus. And now it is duly and unerringly wafting all this to its fulfilment'. Ἄροτος, in the general sense of time, is usually understood to be the nominative to κατουρίζει. I would rather suggest ὁ θεός, which is easily supplied from the opening of the chorus. I have given to the preposition in κατουρίζειν its

εἰ γὰρ ~~φ~~φε Κενταύρου φονία νεφέλα
 χρεῖ δολοποιοὺς ἀνάγκα ~~ζοῦν~~
 πλευρὰ προστακέντος ἰοῦ,
 ὅν τέκετο θάνατος, ἔτεκε δ' αἰόλος δράκων,
 πῶς ὅδ' ἂν αἴλιον ἕτερον ἢ τανῦν ἴδοι, 835
 δεινотάτῳ μὲν ὕδρας προστετακὼς ~~μαστιά~~
 φάσματι, μελαγχάλα ~~τ~~
 ἄμμιγά νιν αἰκίζει

usual force of 'bearing to some haven' i.e. to completion: but it is possible, as Prof. Paley suggests, that it may signify no more than 'bearing on the gale of fortune'.

831 *φονία νεφέλα*] The real difficulty of the chorus commences with these words which are apparently genuine, though in the majority of the MSS they are found in the nominative, while the *Cod. Par.* gives *κενταύρῳ φονίαν νεφέλαν*. They have been variously explained to mean (i) 'the fine-spun robe of death', *Wakefield*, (ii) 'the filmy vapour', *Prof. Paley*, (iii) 'the cloud of death', *Hermann*, who compares the phrase *θανάτου μέλαν νέφος* which occurs in *Hom. Il. II. 350*, *Od. Δ. 180*. In the words *δολοποιοὺς ἀνάγκα*, 'inevitable craft', the allusion in Hermann's opinion is rather to the treachery of the Centaur than to the scheme devised by Deianira. We may, I think, go a step further back, and understand *ἀνάγκα* as a direct reference to the Nemesis of Heaven. 'For if the fatality working its will by treachery enfolds him in the Centaur's mist-like shroud, as the poison melts into his side which death begat, which was engendered of the writhing snake—how, I ask, can this man live

to see another sun?' Prof. Paley differs from Hermann in his interpretation of the words *δολοποιοὺς ἀνάγκα*, which he refers to Deianira and understands to mean, 'the strait that led her into using craft'.

837 *φάσματι*] is retained by Hermann, Shilleto and Prof. Campbell, while in place of it Wunder suggests *νάματι*, Wakefield *στάγματι*, and a scholiast appears to have read *ὑφάσματι*. There is however no difficulty in understanding *φάσματι ὕδρας* as equivalent in sense to *ὑδρα* on the analogy of the phrase *φάσμα ταύρου* which occurs in *v. 509* of the play.

840 *Νέσσου θ'*] These words, together with the preposition *ὑπὸ* which follows them, are bracketed by Prof. Campbell. Hermann adopts a less violent alteration of the manuscript reading by introducing *ὑποφόνια* as one word and at the same time rejecting the phrase *Νέσσου θ'* as the addition of some copyist, who thought the genitive *μελαγχάλια* required explanation.

For the word *μελαγχάλια* itself Hermann compares the phrase *μελαγχαίτην Μίμαντα* (*Hes. Scut. 186*), and the epithet *δασυστέρνον* in *v. 557* of the present play. It is however extremely questionable whether

[Νέσσου θ'] ³υποφόνια ³δολόμυθα κέντρ' ἐπι-
ζέσαντα. 840

ὣν ὕδ' ἃ τλάμων ἄοκνον

μεγάλαν προσορώσα δόμοις βλάβαν

ῥα νέων αἰσούντων γάμων τὰ μὲν *οὐδαμὰ αὐτὰ

προσέβαλεν, τὰ δ' ἀπ' ἀλλόθρου

γνώμας μολόντ' ὀλεθρίασι-συναλλαγαῖς 845

ἢ που ῥλοῶ στένει,

ἢ που ἀδινῶν χλωρὰν

τέγγει δακρύων ὕχλιναν.

the use of *μελαγχάλια* without the article is admissible in place of a substantive, a difficulty which has led Wunder to rewrite the passage thus: *θηρὸς ὀλοφῶα κέντρ' ἐπιζέσαντα*. The general sense is no doubt as follows: 'while at the same time the murderous stings caused by the crafty advice of the monster with the swarthy mane rise on his skin with torturing heat'.

δολόμυθα κέντρα] i.e. *κέντρα ἐκ δολίων μύθων γιγνόμενα*. Hermann in the following note suggests a different interpretation of the words: 'Duplicem memorat dolorem Herculis, alterum corporis ex vi veneni; alterum animi, ex eo, quod caedem Nessi luit dolo, quo is Deianiram deceperat'. But how is this consistent with the fact that Heracles is in ignorance at the present time that his sufferings are due to the machinations of the Centaur (cf. v. 1141)?

841 *ἄοκνον*] *ἄοκνος Dind.* and *Wund.*, but the accusative, which is the reading of the MSS, is retained by Herm., Prof. Campb. and the majority of the editors. For *νέων* in v. 843 the *Cod. Par.* gives *νέον* as an ad-

verb with the following explanation, *νέον αἰσούντων*, i. e. *νεωστὶ προσβαλλόντων*. For v. 844, the manuscript reading *προσέβαλεν* (in the sense of *συνήκεν*) is accepted by all the editors with the exception of Wunder who introduces in place of it *προσέλαβεν*. Tr. 'Whereof our unhappy mistress, beholding at the doors of her palace a mighty pressing calamity from the new marriage that was impending, in no wise comprehended part: while part that has come upon her by an enemy's advice and by a fatal reconciliation she now doubtless bemoans, shedding the while the fresh dew of fast-falling tears'.

The dative *δόμοισι* I prefer to govern by the preposition in *προσορώσα*, which is otherwise otiose: others make it dependent on *αἰσούντων*.

845 *συναλλαγαῖς*] The rendering which I have adopted is the one preferred by Professor Paley and the late Mr Shilleto. I understand it to mean the reconciliation between the Centaur and Deianira: Prof. Paley, however, explains it of the expected reunion of Heracles with Deianira. Others, comparing *Oed.*

ἃ δ' ἐρχομένα μοῖρα προφαίνει δολίαν καὶ με-
γάλαν ἄταν 851

ἔρρωγεν παγὰ δακρύων,
κέχυται νόσος, ὧ πόποι, οἶον
† ἀναρσίων οὐπω ἀγακλειτὸν Ἡρακλέους
ἐπέμολε πάθος οἰκτίσαι.† 855
ὡς κελαῖνὰ λόγχα προμάχου δορός,
ἃ τότε θοὰν νύμφαν
ἀγαγες ἀπ' αἰπεινῆς

Col. 410, would render it 'issues'; while in *Oed. Tyr.* 34 the force of the substantive is apparently 'interventions'.

851 *προφαίνει*] 'while the fate that is coming to the house foreshadows the issue of a great and treacherously wrought woe'. The epithet *δολίαν* clearly points to the advice of the Centaur, and accordingly the substantive *ἄταν*, which I have preferred to take in its more general sense, is by others rendered 'mistake'.

852—855. *ἔρρωγεν ... οἰκτίσαι*] Prof. Campbell follows Hermann in his reading and arrangement of this passage with the single exception that he retains the original order of the words *ἀγακλειτὸν Ἡρακλέους*, which Hermann transposes to suit the requirements of the metre.

For *ἐπέμολε* in *v.* 855 the MSS as a rule give *ἀπέμολε*. The alteration was adopted by Hermann from the edition of Triclinius. The text is I think manifestly corrupt both as regards the construction of the genitives *ἀναρσίων* and *Ἡρακλέους*, and the combination of *ἀγακλειτὸν* with *πάθος*. The passage has been conjecturally emended as follows, the epithet *ἀγακλειτὸν*

clearly suggesting that some omission must be made good:

(i) by Wunder, who needlessly replaces *οἰκτίσαι* by the less poetic *αἰκίσαι*,

...οἶον ἀναρσίων
οὐπω Ζητὸς κόρον
ἀγακλειτὸν ἐπέμολε πάθος
αἰκίσαι,

(ii) by Dindorf,

...οἶον ἀναρσίων
οὐπω Ζητὸς κέλωρ' ἀγακλει-
τὸν
ἐπέμολε πάθος οἰκτίσαι.

If the text is to be accepted as genuine, it must be translated something as follows: 'A well-spring of tears has burst forth, a malady hath spread over him, O Heavens, the like of which no farfamed suffering that Heracles incurred at the hands of his foes, erst visited him to call forth our pity'.

856 *κελαῖνὰ*] It is difficult to believe that this is more than a poetic epithet or that it represents all that Hermann claims for it in his note: *κελαῖνὴν vocat λόγχην propter funestum belli istius eventum*. Translate rather: 'Ah me for the dark-gleaming point of his champion spear that erst from Oechalia her mountain home brought us by right of war Iole, no loitering bride! And

τάνδ' Οἰχαλίας αἰχμᾶ·

ἀ δ' ἀμφίπολος Κύπρις ἀναυδος φανερά τῶνδ'
ἐφάνη πράκτωρ.

ΧΟΡ. ΗΓΕΜ. πότερον ἐγὼ μάταιος, ἢ κλύω τινὸς 863

οἴκτου δι' οἴκων ἀρτίως ὀρμωμένου;

τί φημι;

865

ἤχει τις οὐκ ^{inaudible} ἄσημον, ἀλλὰ δυστυχῇ

κωκυθὸν εἶσω, καὶ τι καινίξει στέγη.

ξύνες δέ!

τῇνδ' ὡς ἀήθης καὶ συνωφρυωμένη

χωρεῖ πρὸς ἡμᾶς γραῖα σημαίνουσά τι. 870

she of Cypris, who waits on all love, hath now been clearly proved the silent worker of this deed'. The epithet *ἀναυδος* is peculiarly appropriate, as it had been the intention of Heracles to keep his love for Iole a secret from Deianira.

861—898. *A cry from the interior of the palace is followed by the appearance of Deianira's nurse, who in broken words announces the death of her mistress.*

865 τί φημι;] 'what do I say?' Prof. Campbell retains this reading, in place of which Hermann and Wunder have adopted τί φημί; 'am I right?', comparing the phrase λέγω τι; (*Oed. Tyr.* 1475). It is to be noticed however that in the particular passage of the *Tyrannus* to which they refer the very expression we are considering occurs only two lines before in the selfsame speech, where it would be almost impossible to render it in the manner they propose. In the majority of the editions the entire passage (861—870) is assigned to the Chorus, and Prof. Campbell follows this arrange-

ment. Brunck however regards the Chorus as speaking in two divisions, while in Hermann's edition the passage is given to the three leading members of the Chorus, each of whom delivers a sentence in turn. An obvious objection to the latter arrangement is the partition between two speakers of a complete sentence like the following: β. ξύνες δέ

α'. τῇνδ', ὡς ἀήθης καὶ συνωφρυωμένη κ.τ.λ.

866 οὐκ ἄσημον] 'some one is uttering within no doubtful wail but one of evident grief, and the house is on the eve of some new disaster'. For καινίξει, compare the following passages: Aesch. *Agam.* 1038 καίνισον ζυγόν, 'hansel the yoke', *Choeph.* 483 μέμνησο δ' ἀμφίβληστρον ὡς ἐκαίνισαν, and Eur. *Tro.* 389, εὐχὰς ὡς ἐκαίνισας θεῶν. To judge from the above quotations, the literal sense of the verb will be as follows: 'the house is working some change'.

869 ἀήθης] is displaced by Wunder in favour of the tasteless epithet ἀήθης. 'Mark you

ΤΡ. ὦ παῖδες, ὡς ἄρ' ἡμῖν οὐ σμικρὰν κακῶν
ἤρξεν τὸ δῶρον Ἑρακλεῖ τὸ πόμπιμον.

ΧΟ. τί δ', ὦ γεραίά, καινοποιηθὲν λέγεις;

ΤΡ. βέβηκε Δηϊνείρα τὴν πανυστάτην

ὁδῶν ἀπασῶν, ἐξ ἀκινήτου ποδός.

875

ΧΟ. οὐ δὴ ποθ' ὡς θανούσα; ΤΡ. πάντ' ἀκήκοας

ΧΟ. τέθνηκεν ἡ τάλαινα; ΤΡ. δευτέρον κλύεις.

ΧΟ. τάλαιν' ὀλεθρία, τίνι τρόπῳ θανεῖν σφε φῆς;

ΤΡ. σχετλιώτατα πρὸς γε πρᾶξιν. ΧΟ. εἰπέ μοι, μὴ

γύναι, ξυντρέχει.

880

ΤΡ. αὐτὴν διηόττωσε.

aged woman how with unwonted look and knitted brows she approaches us to tell some news'. The adjective *πόμπιμον* (v. 872) occurs in a passive sense in Eur. *Hipp.* 579.

873 *καινοποιηθὲν*] In place of this verb, the formation of which is contrary to analogy, Prof. Paley suggests *καινόν, ἢ πόθεν λέγεις*; Compare however the form *χειροποιεῖται* in v. 891. In the lines which follow the words *ἐξ ἀκινήτου ποδός* are, in Wunder's opinion, added to qualify the boldness of the statement, and to explain the metaphor. The phrase is probably adopted, as are so many of Shakspeare's, from the language of ordinary life. 'Deianira has gone her last journey, albeit without stirring a step'. For *οὐ δὴ ποτε*, cf. *Elæc.* 1202.

878 *τάλαιν' ὀλεθρία*] 'O sadly lost! how sayest thou she died?' The text which follows is unsatisfactory, though no variants of importance are found in the MSS. Wunder adopts *ἄλαστα* for *σχετλιώτατα*, which is pure conjecture, while Hermann, who is followed by the late Mr Shilleto, suggests *σχετλιῶ τὰ πρὸς γε*

πρᾶξιν 'miserably in the circumstances of her end'.

881 *αὐτὴν διηόττωσε*] 'she destroyed herself.' Various readings and explanations have been proposed of the lines which follow, amongst the most important of which is the substitution of *αἰχμῆ* for *αἰχμᾶν* by Hermann, the dative being suggested by *αἰχμὰ* which appears in the edition of Triclinius. 'Was it rage, or what frenzy was it that destroyed her with the point of the fatal weapon?' For *ξυνεῖλε* in this sense, cf. Hom. *Il.* II. 740: *ἀμφοτέρως δ' ὄφρ' οὐ συνέλεον λίθος*. On the other hand, if we retain the accusative *αἰχμᾶν* with Dind., Wund. and Prof. Campb., the difficulties of the passage are vastly increased, as there is no other example in Sophocles of *αἰχμῇ* in the sense of 'life', while the construction, which is already confused, (*τίς θυμός, ἢ τίνες νόσοι—ξυνεῖλε*;) can scarcely be forced to admit the following rendering: 'was it anger or what malady that caused her to take up the point of the deadly weapon?' To avoid this obvious difficulty Wunder rewrites the

ΧΟ. τίς θυμός, ἢ τίνες νόσοι—

τάνδ' αἰχμᾷ βέλεος κακοῦ

ξυνεῖλε; πῶς ἐμήσατο,

πρὸς θανάτῳ θάνατον

885

ἀνύσασα, μόνα; ΤΡ. στονόεντος ἐν τομᾷ σιδάρου.

ΧΟ. ἐπείδες, ὦ ματαία, τάνδ' ὕβριν;

ΤΡ. ἐπείδου, ὡς δὴ πλησία παραστάτις.

ΧΟ. τίς ἦν; πῶς; φέρ' εἰπέ.

890

ΤΡ. αὐτὴ πρὸς αὐτῆς χειροποιεῖται τάδε.

ΧΟ. τί φωνεῖς; ΤΡ. σαφηνῇ.

ΧΟ. ἔτεκεν ἔτεκεν μεγάλην

ἅ. νέορτος ἅδε νύμφα

δόμοισι τοῖσδ' Ἑρινύν.

895

ΤΡ. ἄγαν γέ μᾶλλον δ', εἰ παρούσα πλησία

passage thus:

ΤΡ. ἀτῇ νιν ἤστωσε.

ΧΟ. θυμός ἢ νόσοι;

ΤΡ. τάνδ' αἰχμᾷ βέλεος κακοῦ
ξυνεῖλε.

885 πῶς ἐμήσατο] A pause of some kind, although not necessarily a note of interrogation, should be marked after ἐμήσατο, as, in point of construction, the participle ἀνύσασα is added as an afterthought. 'How did she contrive it, effecting death upon death when there was none to help her?' The substantive τομᾷ is found in this sense in Eur. *Elec.* 186.

888 ἐπείδες] Dindorf, Wunder, Linwood and (in his last edition) Hermann give μάταιε, while by the introduction of the pronoun they convert the line into an iambic: ἐπείδες, ὦ μάταιε, τήνδε τὴν ὕβριν; Cf. v. 864, in which we have already had μάταιος as an adjective of two terminations. In Thucydides,

Xenophon, and the Tragic poets, the verb ἐπιθεῖν may frequently be rendered 'to live to see,' usually though not necessarily in reference to some calamity. The epithet μάταιος points of course to her folly in not interrupting the deed.

890 τίς ἦν; πῶς;] τίς ἦνεν; Wund., but the text is satisfactory, as we have only to understand ὕβρις from the previous line, 'of what sort was it? how was the deed done?' In v. 892 the word σαφηνῇ, 'the plain truth', is clearly the answer of the nurse, Wunder alone of all the editors assigning it to the Chorus.

896 μᾶλλον δ'] Taken in close connexion with κέρτα which follows the comparative is apparently superfluous, and it has been proposed in consequence to render the passage thus, 'rather I would say, had you stood by to witness it, you would greatly

ἔλευσσεσ' οἱ' ἔδρασε, κάρτ' ἂν ᾤκτισας.

ΧΟ. καὶ ταῦτ' ἔτλη† τις χεὶρ γυναικεία κτίσαι; μαρτ

ΤΡ. δεινῶς γε· πεύσει δ', ὥστε μαρτυρεῖν ἐμολ. μαρτ

ἐπεὶ παρήλθε δωμάτων εἴσω μόνη, 900

καὶ παῖδ' ἐν αὐλαῖς εἶδε κοῖλα δέμνια
στορνύνθ', ὅπως ἄψορρον ἀντῶη πατρί,
κρίψασ' ἑαυτὴν ἔνθα μή τις εἰσίδοι,

have pitied her'. I am inclined however to prefer Hermann's explanation who regards κάρτ' ἂν ᾤκτισας as a combined phrase, to which the comparative μάλλον adds a distinct idea. 'Too true, yet all more certainly, had you been there to see it, would you indeed have pitied her'.

898 καὶ ταῦτ' ἔτλη] This and the following line are regarded as spurious by Hermann on the ground that they are a comment upon facts of which the Chorus are at present in ignorance. The criticism is perhaps a little far-fetched, as ταῦτα may mean no more than the general fact of Deianira's suicide, of which the Chorus have already been informed.

The text is no doubt open to minor objections, e.g. the presence of τις, for which Wunder proposes τοι, and the use of the rare verb κτίσαι, for which compare *Oed. Col.* 715 and *Antig.* 1101, where however it is employed in its legitimate sense.

899—946. *An account of Deianira's death.* [The student should compare with the following narrative the description of Dido's death in the fourth *Aeneid* which recalls it in many important particulars.]

900 παρήλθε] γὰρ ἦλθε Dind., Wund., while Hermann and Prof.

Campbell retain the reading of the text in accordance with the MSS. As a matter of fact, we often find the particle omitted before a speech which is simply explanatory of a former statement. Supposing Hermann to be right in his rejection of the previous verse, we should obtain an additional argument in favour of παρήλθε, as the omission of the connecting particle would be less liable to objection in the opening line of a speech. For this use of παρελθεῖν see Prof. Paley's note on *Eur. Med.* 1137.

901 κοῖλα δέμνια] 'draping the hollow couch'. The epithet κοῖλα, to which Wunder takes needless exception, means no more than 'soft', 'yielding to the pressure of the body'.

902 ἄψορρον ἀντῶη] 'that he might go back to meet his father'. Wunder regards these words as spurious. They are however sufficiently explained, if we suppose that the couch was intended as a litter for the conveyance of Heracles. In the verse which follows the verb εἰσίδοι is usually regarded as the optative of indefinite frequency: 'wherever she was completely out of sight'. The idea of frequency however is out of place in the present passage, which requires simply the potential optative, employed as usual in the

βρυχάτο μὲν βωμοῖσι προσπίπτουσ' ὅτι ^{ἡ κατ}
 γένοιτ' ἐρήμη, κλαῖε δ' ὀργάνων ὅτου 905
 ψαύσειεν οἷς ἐχρήτο δειλαία πάρος·
 ἄλλη δὲ καῖλλη, δωμάτων στρωφωμένη,
 εἷ του φίλων βλέψειεν οἰκετῶν δέμας,
 ἔκλαιεν ἡ δύστηνος εἰσορωμένη, 910
 αὐτὴ τὸν αὐτῆς δαίμον' ἀνακαλουμένη
 καὶ τὰς ἀπαιδας ἐς τὸ λοιπὸν οὐσίας.
 ἐπεὶ δὲ τῶνδ' ἔληξεν, ἐξαίφνης σφ' ὀρῶ

subordinate clause to suit the historic tense in the principal sentence: 'she hid herself where none might behold her'.

904 βρυχάτο...κλαῖε] For the omission of these augments, see note on βόησε (v. 772).

The optatives ψαύσειεν (906) and βλέψειεν (908) are frequentative: 'and wept whenever she touched any of the household furniture that she had used, poor soul, in former days'. Prof. Paley, in consideration of the word βωμοῖσι in the previous line, suggests that there is a special reference in ὀργάνων to the vessels used in sacrifice. Wunder prints the marks of a lacuna after the present verse.

909 εἰσορωμένη] For the force of the middle voice, see note on v. 306.

910 ἀνακαλουμένη] Herm., Linw. and Prof. Campb., ἀγκαλουμένη Dind., ἐγκαλουμένη Wund. who edits αὐτῇ for αὐτὴ at the commencement of the line. The second of the above readings is most in accordance with the MSS, which apparently give δαίμονα καλουμένη. For ἀνακαλουμένη, cf. Eur. Med. 21, ἀνακαλεῖ δὲ δεξιᾶς πίστιν. 'Deploring her own sad fate and the

childless estate that would henceforth be hers'. The epithet ἀπαιδας is usually explained to mean that her children would desert her, as Hyllus had already done, in anger at her crime. Considering however the frequent allusions in Greek poetry to the honour and dignity of childbearing (cf. Antig. 815, 918, Elec. 164), I can see no objection to the simpler rendering. The plural is the real difficulty, for which Prof. Paley suggests τῆς ἀπαιδος....οὐσίας, the genitive being dependent on δαίμονα in the previous line. Hermann's suggestion is altogether remarkable: καὶ τὰς ἀπαιδας ἐς τὸ λοιπὸν οὐσίας, *duplicitum liberorum futuram rem paternam*, i. e. ex se et Iole susceptorum.

912 τῶνδ'] i. e. 'this violent grief'. For the construction λαθραῖον ὅμῳ ἐπεσκιασμένη, cf. v. 156. 'And I with my face close hid within the shade kept watch upon her'. Στρωτὰ βάλλουσιν φάρη, 'arranging the bed furniture', στρωτὰ φάρη being a periphrasis for στρώματα. This is better, I think, than the alternative rendering which couples στρωτὰ with the participle in the sense of 'making smooth'.

τὸν Ἡράκλειον θάλαμον εἰσορμωμένην.
 καὶ γὰρ λαθραῖον ὄμμ' ἐπεσκιασμένη
 φρούρου· ὁρῶ δὲ τὴν γυναῖκα δεμνίοις 915
 τοῖς Ἡρακλείοις στῆρωτά βάλλονσαν φάρη·
 ὕπως δ' ἐτέλεσε τοῦτ', ἐπενθοροῦσ' ἄνω
 καθέζετ' ἐν μέσοισιν εὐναστηρίοις, *ἡρακλ. φρεν*
 καὶ δακρύων ῥήξασα θερμὰ νάματα *καὶ*
 ἔλεξεν, ὃ λέχη τε καὶ νυμφεῖ' ἐμά, 920
 τὸ λοιπὸν ἤδη χαίρεθ', ὥς ἔμ' οὐποτε
 δέξεσθ' ἔτ' ἐν κοίταισι ταῖσδ' εὐνήτριαν.
 τοσαῦτα φωνήσασα, συντόνῃ *καὶ* χερὶ
 λυεῖ τὸν αὐτῆς πέπλον, ἧ χρυσηλατος *μικροῦ*
 πρῶκετο μαστῶν περονίς, ἐκ δ' ἐλώπισεν 925
 πλευρὰν ὑπασαν ὧλ' ἐν τ' εὐνυμνον.

a full spread

καὶ γὰρ δρομαία βᾶσ', ὅσονπερ ἔσθενον,

919 θερμὰ νάματα] 'giving free vent to scalding jets of tears'. The phrase λέχη τε καὶ νυμφεῖα in v. 920 is understood by Hermann as a mere periphrasis: by others νυμφεῖα is taken in the sense of θάλαμοι. It is also quite possible that the second substantive is added merely to strengthen the former: 'My couch, scene of my wedded happiness, henceforth for ever fare thou well!' Συντόνῃ, in v. 923, is 'eager', 'hasty', as in Eur. *Bacch.* 872, 1091.

924 ἧ] 'where a gold-wrought clasp lay in front of the breast'. The majority of the editors, including Dindorf, Wunder and Linwood, have adopted ἧ, the conjecture of Wakefield, in place of ὧ, which is found in the MSS. Prof. Campbell follows Hermann in retaining the manuscript reading. The verb ἐξελώπισεν in v. 925 is ἀπαξ λεγόμενον.

927 ὅσονπερ ἔσθενον] 'then I,

running with what speed I could, gave information to the son that she had some design in this'. There is considerable doubt as to the construction of the genitive τεχνωμένης. The scholiast makes it depend on παιδί, which is scarcely possible, while the majority of the editors, under the leading of Hermann, would take τὰδε both with φράζω and τεχνωμένης, comparing *Oed. Tyr.* 617, and possibly *El.* 1026. It is less awkward, I think, to combine it solely with φράζω in the sense of φράζω περὶ, a construction of which there are other examples, and which is the explanation suggested by Musgrave, Schaefer, and, I believe, Prof. Paley. Compare in particular v. 1122 of the play, τῆς μητρὸς ἦκω τῆς ἐμῆς φράσεων, where, however, some of the commentators would connect the genitive with ἦκω.

τῷ παιδὶ φράζω τῆς τεχνώμενης τάδε.

whole

κὰν ὦ τὸ κείσε δεῦρό τ' ἐξορμώμεθα,

ὀρώμεν αὐτὴν ἀμφιπλήγι φασγάνῳ 930

πλευρὰν ὑφ' ἥπαρ καὶ φρένας πεπληγμένην.

ιδὼν δ' ὁ παῖς ὤμωξεν ἔγνω γὰρ τάλας

τοῦργοι κατ' ὀργὴν ὡς ἐφάψειεν τόδε,

ὅψ' ἐκδιδασθεῖς τῶν κατ' οἶκον, οὐνεκα 935

κάνταυθ' ὁ παῖς δύστηνος οὗτ' ὀδυρμάτων

ἐλείπετ' οὐδέν, ἀμφὶ νιν γοώμενος,

οὗτ' ἀμφιπίπτων στόμασιν, ἀλλὰ πλευρόθεν

929 τὸ κείσε] Cf. τὸ ἐκείθεν
ἄλσους (*Oed. Col.* 505). The
use of the plural ἐξορμώμεθα sug-
gests the return of the nurse in
company with Hyllus.

933 ἐφάψειεν] There is no
change of nominative, ὀργὴν re-
ferring to the angry reproaches
of Hyllus in *vv.* 807—812. 'For
he knew to his cost that he had
excited her to this deed by his
anger against her'. A similar
use of ἐφάπτειν occurs in *Eur.*
Bacch. 778 ἤδη τόδ' ἐγγύς, ὥστε
πῦρ, ἐφάπτεται Τῆβρισμα βακχῶν,
unless indeed the force of the
verb in that case is simply
'touches, affects me closely'.
Understood thus, the words κατ'
ὀργὴν are far more effective than
if we refer them to Deianira as
the nominative of ἐφάψειεν,
'that she had done this deed in
her passion'. Hermann, how-
ever, is in favour of the latter
rendering.

936 ὁ παῖς δύστηνος] The
phrase is usually regarded as a
solecism, to be remedied by the
omission of the article, or ex-
plained by treating the substan-
tive and adjective as forming a
combined idea. On the other

hand we may render it as follows:
'thereon the youth—so sad was
he', etc.

937 ἐλείπετ' οὐδέν] 'left no
lament unuttered', the accusa-
tive οὐδέν being directly depend-
ent on the verb. The alterna-
tive explanation, by which
ὀδυρμάτων is combined with
ἐλείπετο on the analogy of the
phrases λείπεσθαι τροφῆς, βίου,
etc., is, I think, out of keeping
with the perfect simplicity of the
passage. The force of ἀμφὶ in
this and the following line is, of
course, local: 'he threw himself
with groans upon the body, and
with kisses fell upon her face:
then placing his side beside hers
he lay there, sighing oft that he
had thoughtlessly wounded her
by a cruel imputation and weep-
ing for that he would now lead
an orphan life, bereft of both
his parents, his father and now
her'.

938 ἀμφιπίπτων στόμασιν] Cf.
Eur. Alc. 404 ὁ σὸς ποτὶ σοῖσι
πίττων στόμασιν νεοσσός. Πλευ-
ρόθεν, for which we should
naturally have expected πλευρᾷ,
is equivalent to ἐκ πλευρῶν, 'in
the direction of her side', like

πλευρὰν παρὲς ἔκειτο πόλλ' ἀναστένων,
ὥς νιν ματαίως αἰτῖα βάλοι κακῇ, 940
κλαίων ὀθούνεκ' ἐκ δυοῖν ἔσοιθ' ἅμα,

πατρός τ' ἐκείνης τ', ὠρφανισμένος βίου.
τοιαῦτα τὰνθάδ' ἐστίν. ὥστ' εἴ τις δύο
ἦ καὶ πλέους τις ἡμέρας λογιζέται,
μάταιός ἐστιν οὐ γὰρ ἔσθ' ἢ γ' αἴριον, 945

πρὶν εὖ πάθῃ τις τὴν παροῦσαν ἡμέραν.

τέρεον ΧΟ. *πότερα, πότερ' ἄρ' ἐπίστένω; πότερα τέλει μ
περαιτέρω;

λαῖᾱς χειρὸς 'on the left hand', and πρὸς μνηθενέστῳ τας νεώς (Eur. *Iph. in Taur.* 1349). In the Greek idiom, as Hermann notices, *nearness* to an object is frequently expressed by the converse, i.e. *remoteness* from it.

940 αἰτῖα βάλοι] i.e. αἰτῖα ἐμιάλοι, Hermann, with which compare the phrase ἐν αἰτῖα βαλεῖν (*Oed. Col.* 656), and perhaps ὁ καὶ τιν' ἀελπιτῖα βαλὼν (*Pind. Pyth.* XII. 31). That αἰτῖα is the dative of the instrument appears to me a simpler and more natural explanation. See a note on the corresponding phrase αἰσχύνῃ πεσεῖ in v. 597.

942 ὠρφανισμένος βίου] ὠρφανισμένος βίον, Wakef., which Wunder is perhaps right in adopting, although the use of the genitive in this connexion is capable of defence. I have followed Prof. Campbell in his punctuation of the text, by which the genitives πατρός τ' ἐκείνης τ' are placed in apposition with ἐκ δυοῖν. The force of the preposition is doubtful. As in the phrase τυφλὸς ἐκ δεδορκότος it may mean, 'after possessing two parents', or, combining it more closely with the participle, we may translate as follows: 'on

the part of two parents he was now made an orphan for life'. The poetry of the passage is lost, I think, by Hermann's punctuation, who by removing the stop after ἐκείνης τε obtains the following sense: 'that he would be deprived of the society of his father and herself'. Add to which, the use of βίου in this connexion is in itself an objection to the rendering.

944 πλέους τις] τι πλείους Wund., πλέους τὰς Erfurd., but the repetition of τις with the stronger of the two alternatives is altogether in accordance with usage. 'Thus stand matters in the palace, so that if any one calculates on two, or, it may be, even more days, he is a fool for his pains: for there is no to-morrow till one has well passed through the present day'.

947—983 *An ode on the sorrows that have befallen the family. Meantime the litter which bears Heracles is heard approaching.*

πότερα, πότερ' ἄρ' πότερ' ἄρα πρότερ' ἐπίστένω, Herm. and Prof. Campb., a line so offensive in sound that it is quite impossible to regard it as genuine. The text I have adopted is based on the following reading: πότερα

δύσκριτ' ἔμοιγε δυστάνω.

τάδε μὲν ἔχομεν ὁρᾶν δόμοις, τάδε δὲ μένομεν
ἐπ' ἐλπίσιν. 950

κοινὰ δ' ἔχειν τε καὶ μέλλειν.

στρ. Εἰθ' ἀνεμόεσσά τις

γένερίτ' ἑπούρος ἐστιώτις αὔρα,

ἥτις μ' ἀποικίσειεν ἐκ τόπων, ὅπως 955

τοῦ Ζήνους ἄλκιμον γόνον

μὴ ταρβαλέα θάνοιμι

πότερ' ἂν ἐπιστένω, which rests on good authority, though Linwood is probably right in substituting *ἀρα* for *ἂν*, the latter word being, as Hermann remarks, entirely out of place in the passage. Other suggestions are as follows: *πότερα πρότερον ἐπιστένω*; *Dind., Wund.* *πότερα πρότερ' ἂν ἐπιστένω*; *Brunck, Erfurdt,* *πότερα πρότερ' ἄρ' ἐπιστένω*; *Paley.*

τέλεα] So Herm. and Prof. Campb. after the MSS, for which Musgrave proposes *μέλεα*, which is adopted by *Dind., Wund.,* and Prof. Paley. But the lines which follow (e.g. *κοινὰ δ' ἔχειν τε καὶ μέλλειν*) are in favour of the reading *τέλεα*; implying as they do that the present and the future sorrow are equally placed beyond doubt. If *τέλεα* be retained, it is better to understand it in the ordinary sense of *τέλεια* ('perfect' 'consummated') than as an equivalent for *τελευταία* in accordance with Hermann's suggestion, who compares *Aesch. Agam.* 1513 *τέλεον νεαροῖς ἐπιθύσας*. I prefer too to retain the marks of interrogation after *ἐπιστένω*...which give life and animation to the passage. Tr. 'which, ah which of these ca-

lamities am I now to mourn? which of these calamities is more certainly realised? I cannot in this misery decide'.

950 μένομεν] The MSS give *μέλλομεν*, for which Hermann, Erfurdt and Prof. Campbell have adopted *μελλόμενα* 'an object of care', while the reading of the text is preferred by *Dindorf, Wunder, Prof. Paley* and the late Mr Shilleto. 'The one we see before our eyes in the palace, the other we await in fear; and there is little to choose between present and expected sorrow'.

955 ἀποικίσειεν...θάνοιμι] For these optatives, see note on v. 655. 'O that some freshening gale would breathe upon me at this hearth to waft me from these regions, that I die not for very fear as I catch the first sight of the valiant son of Zeus!'

ἑπούρος, for which *ἄπουρος* has been proposed in anticipation of *ἀποικίσειεν*, is retained by Hermann, who at the same time observes that it is no mere equivalent for *οδριος* but is to be taken in combination with *ἐστιώτις*: *aura in ipso hoc loco exorta.*

- μούννον, εἰσιδούσ' ἄφαρ ^{οὐκ} *hand to eye*
 ἐπεὶ ἐν δυσαπαλλάκτοις, οδύναις 960
he χαρρύν πρὸ δόμων λέγουσιν, ἄσπετόν τι θαῦμα.
 ἀντ. Ἀγχοῦ δ' ἄρα κού μακράν 962
 προῦκλαιον, ὀξύφωνος ὥς ἀηδών.
 ξένων γὰρ ἐξομίλος ἦδε τις βιάσις.
Paris πᾶ δ' αὖ φορεῖ νιν; ὥς φίλου 965
 προκῆδομένα, βαρέϊαν
 ὑψοφόν φέρει βάσιν.
 αἰαί, ὅδ' ἀναύδατος φερέται.
 τί χρή, θανόντα νιν, ἢ καθ' ὕπνον ὄντα κρίναι; 970
 ΤΛ. Ὡμοι ἐγὼ σοῦ,
 ὦ πάτέρ, ὦμοι ἐγὼ σοῦ μέλεος.
 τί πάθω; τί δὲ μήσομαι; οἴμοι.
 στρ. ΠΡ. σίγά, τέκνον, μὴ κινήσης ^{αἰτία}
 ἀγρίαν, οδύνην πατρὸς ὀμόφρονός. 975
 ζῇ γὰρ προπετής. ἀλλ' ἴσχε δακῶν

959 μούννον] Hermann alone of all the editors regards this word as an adjective, understanding it as an allusion to the loss of Deianira in the sense of 'solum superstitem'.

Ἄσπετόν τι θαῦμα, 'a prodigy of infinite woe'.

963 προκλαιοῦ] Cf. Eur. Alc. 526. 'So then he was near at hand and not far off, the while I wept for his coming like a shrill-voiced nightingale. For lo! I hear the unfamiliar tread of stranger feet'. Hermann prefers to understand ἐξομίλος in the literal sense of the adjective, 'from a foreign land', comparing the force of the verb ἐξομιλεῖσθαι in Eur. Iph. in Aul. 735, but the former rendering is, I think, the more expressive.

965 ὥς φίλου προκῆδομένα]

'with what concern for their friend they move with a heavy noiseless tread'. A more poetic but, as I believe, less correct explanation is to regard ὥς as introducing a comparison: 'like one who mourns for the loss of a friend'. The simile reads abruptly, and we should have expected the subject of προκῆδομένα to have been more clearly defined.

973 τί πάθω;] 'what is to become of me?' Ὀμόφρονος in v. 975 is usually explained to mean 'infuriated', 'maddened with pain'. I think however that the passage gains in dignity if we regard it as a constant epithet, descriptive of the character of Heracles, 'your lion-hearted sire'.

976 προπετής] 'for he lives

στόμα σόν. ΤΛ. πῶς φῆς, γέρον; ἢ ἔτι;
ΠΡ. οὐ μὴ ἔξεγερῆς τὸν ὕπνῳ κάτοχον ^{κακκινήσεις} ^{κἀνάσστήσεις}

φοιτάδα, δεινὴν

νόσον, ὡ τέκνον. ΤΛ. ἀλλ' ἐπὶ μοι ^{ποτε} μελέω ⁹⁸⁰

^{κακκινήσεις} ^{κακκινήσεις} βάρος ἀπλήτεον, ἐμμέμονε φρήν.

ἀντ. ΗΡ. ὦ Ζεῦ,

ποῖ γὰρ ἤκω; παρὰ τοῖσι βροτῶν

κεῖμαι, πεποννημένος ἀλλήκτοῖς ⁹⁸⁵

ὀδύναις; οἶμοι ἐγὼ τλάμων.

albeit in a swoon; so press your lips with your teeth and keep silence'. The above is apparently the meaning of *προπετής*, which is equivalent to the Latin *pronus*. Lidd. and Scott however suggest a different rendering: 'he is drooping at the point of death'. For this use of *δακών*, cf. Aristoph. *Nub.* 1359.

978 τὸν ὕπνῳ κάτοχον] 'on no account arouse him, now that he is overcome by sleep'. For the phrase *ὕπνῳ κάτοχον*, cf. Eur. *Hec.* 1090, Aesch. *Pers.* 225. In regard to the constructions of *οὐ μὴ* in Sophocles, we have in *Aj.* 75 another example of the ordinary prohibitive future, in *Phil.* 103 the subjunctive aorist, employed, as usual, in strong negation, and, in addition to the above, two remarkable cases in which the distinction between the two constructions is less clearly marked: (i) *Oed. Col.* 176 οὐ τοι μήποτε σ' ἐκ τῶνδ' ἐδράνων, ὦ γέρον, ἀκοντὰ τις ἄξει, and (ii) *Elec.* 1052 οὐ σοι μὴ μεθένομαι ποτε.

980 φοιτάδα] 'raving'. Cf. Aesch. *Agam.* 1244, and, by way of illustration, *Phil.* 808 ὀξεῖα φοιτᾷ καὶ ταχεῖ ἀπέρχεται.

981 ἀλλ' ἐπὶ μοι μελέω] With the exception of the late Mr Shilleto, who proposed either to omit these words altogether, or, as a less violent remedy, to replace *ἐπὶ* by *ἐτι*, the majority of the commentators are content to abide by the reading of the text. If *ἐτι* be accepted, we shall render the passage thus: 'Still even now in my misery I feel my heart pondering over an infinite weight of woe', while, if no change is made, the sense will be something as follows: 'True, did not my heart rise in conflict against me with an infinite weight of woe'. It has not, I think, been noticed that the words *ἐπὶ μοι μελέω* are found again only a few lines lower in *v.* 995. This is to a certain extent an argument in favour of Mr Shilleto's alteration.

984 *The waking of Heracles.*

παρὰ τοῖσι] = παρὰ τέτοις, the Ionic dative of *τις* which appears in Herod. 1. 37. So again in *v.* 1119 we have the similar form *δοῖς*. Cf. Matth. *Gk. Gram.* 152, *obs.* 1. With *ἢ δέ* in *v.* 987 supply *νόσος*, or perhaps *ὀδύνη* from *ὀδύναις* in the previous line.

ἡ δ' αὖ μαρὰ βρύκει. φεῦ.

ΠΡ. ἀρ' ἐξήδης, ὅσον ἦν¹ κέρδος²

σιγῇ κεύθειν, καὶ μὴ σκεδάσαι

τῶδ' ἀπὸ κρατὸς *hiad*

βλεφάρων θ' ὑπνδν; ΤΛ. οὐ γὰρ ἔχω πῶς ἀν

στέρξαιμι κακὸν τόδε λεύσων.

HP. Ὡς Κήναία κρηπὶς βωμῶν,

ἱερῶν οἶαν οἶων ἐπὶ μοί

μελέω χάριν ἡνύσω, ὦ Ζεῦ.

οἷαν μ' ἄρ' ἔθου λάβαν, οἷαν

992 οὐ γὰρ ἔχω] 'Alas! I know not how I can bear it when I look on this woe'.

994—1016] With regard to the text and arrangement of this passage I have followed the united authority of Hermann Dindorf and Prof. Campbell, the only point on which they are at variance being a comparatively unimportant one, i. e. whether *καταδερχθεις* (Herm.) or *καταδερχθῆναι* (Dind., Campb.) is to be read in *v.* 1000. Wunder, on the other hand, has introduced several alterations against the authority of the MSS, e. g. in omitting the words *χωρὶς Ζηνός* in *v.* 1003 and the entire passage *τόδ' ἀκλήλητον μανίας ἄνθος καταδερχθῆναι*, and in transposing *v.* 998 so as to make it follow the opening line of the speech.

ὦ Κηναία κρητὶς βωμῶν] 'Alas for the altar I founded at Cænæum'. For illustrations of the idiom, cf. Aristoph. *Vesp.* 835, Herod. I. 194, and Dem. *Lacr.* 926. It is especially frequent in Lucretius, who employs it in the following passages to which Mr Heitland has kindly referred me: *Lucr.* I. 474, II. 501, V. 24.

996 ἡνύσα] The middle voice presents great difficulties, and ἡνυσάμην 'I have obtained', or ἡνυσας 'you have given me', is unquestionably what we should have expected in its place. Cf. *χρεῖαν ἡνύσασθε*, Aesch. *Prom.* 719. Hermann explains it as follows: 'what a poor return for that sacrifice have you reaped in my miserable state'. I must confess that the words ἐπὶ μοι μελέω appear to me incapable of any such interpretation, and Hermann, after suggesting the above rendering, arrives apparently at the same conclusion.

997 *ἔθου λῶσαν*] According to Ellendt, the present passage is an example of the *σχήμα πρὸς τὸ σημαίνον*, *ἔθου λῶσαν* being virtually equivalent to *ἐλωθήσω*: 'with what contumely hast thou visited me!' I should have preferred the simpler and more forcible rendering 'what an object of horror hast thou made me!' were it not that the line which follows is clearly incompatible with this interpretation. Compare moreover the expression *τόδε μ' αὖ λωβάται* in *v. 1031*. The combination of *θέσθαι* with a substantive is a favourite

ἦν μή ποτ' ἐγὼ προσιδεῖν ὁ τάλαν
 ὠφέλου ὄσσοις, τόδ' ἀκλήλητόν τινα
 μανίας ἄνθος, καταδερχθῆναι.
 τίς γὰρ αἰδοῖς, τίς ὁ χειροτέχνης
 ἰατρορίας, ὅς τήνδ' ἄτην
 χωρὶς Ζηνὸς κατακλήσει;
 θαῦμ' ἂν πόρρωθεν ἰδοίμην.

94.5

ἐξ,
 ἤϊτέ μ', ἑάτέ με δύσμορον εὐνάσαι
 ἑἶθ' ὕστατον εὐνάσαι.
 πᾶ μόν, ψαύεις; ποῖ κλίνεις;
 ἀπολεῖς μ', ἀπολεῖς.
 ἀντέτροφας ὃ τι καὶ μύση.

one with Sophocles. Compare, amongst other passages, *Oed. Tyr.* 134, τῇδ' ἔθεσθ' ἐπιστροφῇ, *Oed. Col.* 466, τοῦ νυν καθαρμῶν, and *Aj.* 536, πρόνοιαν ἣν ἔθου.

1000 καταδερχθῆναι] κατα-
δερχθεις *Herm.* from considera-
tions of metre, who is followed
by Erfurdt. But the license is
not an unusual one, and, with
this exception, the evidence both
external and internal is entirely
in favour of the infinitive. For
ἀνθος in the sense of ἀκμή, cf.
Aesch. *Agam.* 720, and, by way
of illustration, μάχας δεινόν...
ἀνθηρόν τε μένος (*Antig.* 960) and
ἤθηκεν in *v.* 1089 of the present
play.

1001 τίς ὁ χειροτέχνης] The presence of the article is explained by Hermann as arising from the introduction of the relative clause, *ὃς τήνδ' αἴτην κατακλήσει*. Primarily the poet may have intended no more than *τίς αἰοῖδός κατακλήσει*; Tr. 'for what charmer is there, aye, where is the leech so skilful in healing,

who shall lull my pain to rest,
save only Zeus?’

1004 θαυμ' ὃν πόρρωθεν ἰδοίμην] 'I should regard him as a wonder from afar'. None of the suggestions which have been proposed in connexion with this passage are entirely satisfactory. I have adopted the rendering of Linwood, which is accepted by Prof. Paley. Hermann has in turn proposed three alterations, (i) to add a note of interrogation, by which he obtains the following sense: *miraculumne ex longinquo visurus sum?* (ii) θαυμ' ὃν πόρρωθεν ἰδοίμην, and (iii) in his latest edition he reads θαυμ' ἣν πόρρωθεν ἰδοίμην, 'which calamity may I one day contemplate from afar like some prodigy!' In the line which follows, εὐνάσαι, if genuine, is a ἀπαξ λεγόμενον in place of εὐνασθῆναι.

1008 μύση] *al.* μύσαι, but the omission of *δν* may be illustrated by the following passages: *Oed. Tyr.* 1231 τῶν δὲ πημονῶν Μάλιστα λυποῦσ' αἱ φανῶσ' αἰθαίρετοι, *Oed. Col.* 305 ὃς νέος πέση

ἤπταί μου, τοτοτοῖ, ἥδ' αὖθ' ἔρπει. πόθεν ἔστ', ὦ
 πάντων Ἑλλάνων ἀδικώτατοι ἄνδρες, οὐς δὴ
 πολλὰ μὲν ἐν πόντῳ, κατὰ τε δρῖα πάντα καθ-
 αῖρτων,

ὠλεκόμαν ὁ τάλας, καὶ γῆμ' ἐπὶ τῷδε νοσοῦντι
 οὐ πῦρ, οὐκ ἔγχος τις θυήσιμον οὐκ ἀποτρέψει;

44. II → εἰ,

{ οὐδ' ἀπαράξαι κράτα βίβη θέλει 1015
 { μολῶν τοῦ στυγεροῦ; φεῦ φεῦ.

ΠΡ. Ω παῖ τοῦδ' ἀνδρός, τοῦργον τόδε μείζον ἀνίκει

and *Ela.* 771. ὦν τέκη. For
 μύειν in its literal sense 'to close
 the eyes', cf. *Antig.* 421 μύσαντες
 δ' ἐτχομεν θείαν νόσον. Tr. 'you
 have broken what little slum-
 ber might be mine'.

1009 πόθεν ἔστ'] is usually ex-
 plained by Hermann and others
 as an idiom, equivalent in sense
 to τοῦ, on the analogy of the
 Homeric phrase σχεδόθεν δέ οἱ
 ἦλθεν 'Aθήνη, with which we
 may further compare πλευρόθεν
 παρὲς in *v.* 938. But the re-
 proachful tone of the appeal
 suggests a simpler rendering:
 'of what race (what stock) come
 ye?' an idea which is amplified
 in Verg. *Aen.* iv. 365—368:

*nec tibi diua parens, generis nec
 Dardanus auctor,
 perfide; sed duxit genuit te cau-
 tibz horrendis*

*Caucasus, Hyrcanaeque admorunt
 ubera tigres.*

1010 οὐς] Hermann considers
 that οἱς would have been the
 more natural reading. The ac-
 cusative however is not only
 grammatically correct, but is
 also particularly appropriate in
 connexion with the verb καθ-
 αῖρων.

1011 δρῖα] Apparently a neu-
 ter form of the plural of *δριος*,
 which occurs again in Eur. *Hel.*
 1326. ὠλεκόμαν, 'I expended
 my life', 'wore myself out'. For
 ἀποτρέψει in the line which fol-
 lows, Brunck proposes ἐπιτρέψει.
 Hermann however makes an in-
 genious defence of the text by
 suggesting that the force of the
 preposition in ἀποτρέψει is pos-
 sibly to 'divert or turn from other
 uses', e.g. from those which have
 been mentioned in the previous
 lines.

1015 ἀπαράξαι κράτα βίβη] 'to
 strike off my head and so end
 this hateful life', while with θέλει
 we must supply τις from the
 line before. The expression is
 a bold one, and, I am inclined
 to think with Wunder, corrupt.

1017 ὦ παῖ τοῦδ' ἀνδρός] 'son
 of the man here before us'. Cf.
 Plat. *Phil.* p. 36 D, ὦ παῖ κείνου
 τᾶνδρός. Hermann places the stop
 after παῖ, combining the genitive
 τοῦδ' ἀνδρός with the words which
 follow; but the demonstratives
 τοῦδε and τόδε read awkwardly
 in this close connexion, unless
 indeed we understand τοῦδ' ἀ-
 δρός as equivalent to ἐμοῦ, an

ἡ κατ' ἐμὴν ῥώμην σὺ δὲ σύλλαβε. σοί τε γὰρ
 ἔταμα ὄμμα ^{to mind me aid.}
 ἑπ' ἅπλουν ἢ δι' ἐμοῦ σώζειν. ΤΛ. ψαύω μὲν
 ἔγωγε, 1020

λαθίπονον δ' ὀδυνᾶν οὐτ' ἔνδοθεν οὐτε θύραθεν
 ἔστι μοι ἐξανύσαι βλοῦτον τοιαῦτα νέμει Ζεὺς.

HP. ὦ παῖ, ποῦ ποτ' εἴ;

Me. III { τᾷδ' ἐ με τᾷδ' ἐ με πρόσλαβε κουφίσας. εἴτ'
 { εἴ, ἰὰ δαίμον. 1025

a. Me. II { θρώσκει δ' αὖ, θρώσκει δειλαία
 { διολοῦσ' ἡμᾶς
 { ἀποτίβατος ἀγρία νόσος. 1030

υφ 166 66.166

explanation which is rejected by the same editor. Κατ' ἐμὴν ῥώμην, 'greater than my strength can deal with'. Cf. φρονεῖτω μείζον ἢ κατ' ἀνδρ' ἰών. (*Antig.* 768.)

1019 σοί τε γὰρ ὄμμα] σοί τε γὰρ ὄμμα, *Wund.*, which, in addition to other objections, is scarcely the language of poetry. The reading of the text is retained by Dindorf, Shilleto, Prof. Campbell, and Linwood: also by Hermann in his earlier editions, though in his latest he replaces it by ἐν πλέον. The difficulties of the passage are twofold, (i) the position of τε, which according to Hermann is to be combined with γάρ, like the Latin *namque*, in the place of a gentle affirmative, and (ii) the omission of μᾶλλον with ἐμπλεον, a construction which is sufficiently recognised, though in *Aj.* 966, which is usually quoted in support of it, the sense is probably as follows: 'Ajax is dead, whether to my

sorrow or to their joy, but assuredly to his own contentment'.

Tr. 'for thou hast an eye to save him clearer than is at my command'.

1021 οὐτ' ἔνδοθεν οὐτε θύραθεν] Cf. Eur. *Orest.* 603, τὰ τ' ἔνδορ εἰσὶ τὰ τε θύραζε δυστυχεῖς. 'Yet neither by my own efforts nor by aid from without have I the power to render his life forgetful of its pain: such trials are the award of Zeus'. Λαθίπονον is proleptic, unless we prefer to take ἐξανύσαι independently, giving the full force to the compound: 'to bring his life to a close in forgetfulness of pain'. The word τοιαῦτα has clearly a deictic force, 'trials like these': notwithstanding which, some of the commentators would render it as follows: 'such help can Zeus alone afford'.

1026 θρώσκει] 'springs forth', the metaphor being taken from the leap of a wild animal. The form ἀποτίβατος in v. 1030 is apparently a ἀπαξ λεγόμενον.

καὶ χειρὶ καὶ νώτοισι μοχθήσας ἐγὼ
 κοῦπω τοιοῦτον οὐτ' ἄκοιτις ἢ Διὸς
 προῦθηκεν οὐθ' ὁ στυγνὸς Εὐρυσθεὺς ἐμοὶ
 οἶον τόδ' ἢ δολῶπις Οἰνέως, κόρη 1050
 καθήψεν ὤμοις τοῖς ἐμοῖς, Ἐρινύων
 ὑφαντὸν ἀμφίβληστρον, ᾧ διόλλυμαι.
 πλευραῖαι γὰρ προσμαχθέν, ἐκ μὲν ἐσχάτας
 βέβρωκε σάρκας, πνευμόνων τ' ἀρτηρίας
 ῥοφεῖ ξυνοικούν· ἐκ δὲ χλωρὸν αἷμά μου 1055
 πέπωκεν ἤδη, καὶ διέφθαρμαι δέμας
 τὸ πᾶν, ἀφράστῳ τῇδε χειρωθεὶς πέδῃ.
 κοῦ ταῦτα λόγχῃ πεδιάς, οὐθ' ὁ γηγενὴς

o multa dictu gravia, perpersu aspera.

Among the proposed emendations are (i) καὶ λόγων πέρα, which is the conjecture of Wunder, and (ii) κοῦ λόγῳ κακά, which is now generally received on the authority of Hermann, though it scarcely deserves his unqualified praise. 'O for the many deeds of daring, hardships not in name alone, that I have laboured through with hand and back!' Χεῖρ (χειρὶ Brunck) is retained by Hermann after the inferior MSS, and is also more expressive. For the second line Cicero gives us,

quae corpore exantlata (exantlavi?) atque animo pertuli,

which is a remarkably loose version, if he was rendering from the same text, as the word *animo* is not represented in the original, and is, as Wunder points out, out of keeping with the context.

1048 τοιοῦτον] 'imposed on me a suffering like this, which the crafty daughter of Oeneus has fastened upon my shoulders in the shape of a net woven by

the Furies, wherewith I perish'.

For the substantive ἀμφίβληστρον, cf. Aesch. *Agam.* 1353, 1558, and for the genitive dependent on ὑφαντὸν, cf. *Phil.* 3, ὡς κρατίστου πατρὸς Ἑλλήνων τροφῆς. Another explanation is to regard ὑφαντὸν as simply qualifying the metaphor.

1053 ἐκ μὲν ἐσχάτας βέβρωκε] For the tmesis, cf. ἐκ δ' ἐλώπισεν in v. 925. Πνευμόνων is the emendation of Süvern, and is adopted by Linwood, who characterises Hermann's reading (πνεύμονας) as 'perdurum'. Prof. Campbell edits πνεύμονος, which is objected to by Süvern on the ground that the Attic use confined itself to the plural. Tr. 'Close-clinging it drains the vessels of my lungs: yea it hath even now drunk up my fresh life-blood, and all my bodily frame is wasted, enslaved by this invisible bond'. So Hermann renders the epithet ἀφράστῳ, comparing the expression τυφλῆς ὑπ' αἵτης in v. 1104.

1058 λόγχῃ πεδιάς] which Cicero renders freely by 'hostilis

στράτους Γυγάντων, οὔτε θήρειος βία,
οὔθ' Ἑλλάς, οὔτ' ἄγλωσσος, οὔθ' ὅσιν ἐγὼ 1060
γαῖαν καθαίρων ἰκόμην, ἔδρασέ πω·
γυνὴ δέ, θῆλυς οὔσα κοῦκ ἀνδρὸς φύσιν,
μόνη με δὴ καθεῖλε, φασγάνου δίχα.
ὦ παῖ, γενοῦ μοι παῖς ἐτήτυμος γεγώς,
καὶ μὴ τὸ μητρὸς ὄνομα πρεσβεύσης πλέον. 1065
δὸς μοι χεροῖν σαῖν αὐτὸς ἐξ οἴκου λαβὼν

dextra', is simply a poetical expression for the field of battle. In *θήρειος βία* the allusion is of course to the Centaurs. For the epithet *ἄγλωσσος*, cf. Herod. II. 57, and, by way of illustration, *Antig.* 1002 *κακῶ Κλάζοντας ὁστρῶ καὶ βεβαρβαρωμένῳ*. With the word *Ἑλλάς* Hermann proposes to understand *ἄνθρωπος*, while Prof. Paley, with whom I entirely agree, would supply *γαῖα* from the line which follows. Cicero apparently regards *βία* as the substantive to be understood: *non Graia vis, non barbara ulla immanitas*.

In regard to the succession of negatives in this passage (1058—1060) Elmsley proposes to replace *οὔτε* in each case by *οὐδὲ* in accordance with the well-known rule. The change however is a needless one, as the subordinate clauses do not in this case stand in opposition to the leading negative but are simply explanatory of it. Compare *Aj.* 289, where *οὔτε* and *οὔτε* are simply further expressions of the negative idea already contained in *ἄκλητος*, i.e. *οὐθ' ὑπ' ἀγγέλων Κληθεῖς... οὔτε του κλύων Σάλπιγγος*.

1062 *κοῦκ ἀνδρὸς φύσιν* 'and not of manly sex'. In his last edition Hermann has adopted

the following reading: *γυνὴ δὲ θῆλυς, κοῦκ ἔχουσ' ἀνδρὸς φύσιν*. But the majority of critics will be satisfied with his original arguments in favour of the manuscript reading, more especially as in *Aj.* 760 we find the similar phrase, *ὅστις ἀνθρώπου φύσιν Βλαστῶν*, where, according to Eustathius, the true reading is *γεγώς*. The tendency to vary his forms of expression is a special characteristic of Sophocles, and he may well have written *κοῦκ ἀνδρὸς φύσιν* in place of the more ordinary formula *κοῦκ ἄνθρωπος φύσιν*. We need only refer to the following instances in the present play:

ὡς ἔρποντος εἰσορᾷς ἐμοῦ. (v. 394).
ἔστιν γὰρ οὕτως. (v. 475).
εἴ τι τήνδ' ἀμαρτίαν νέμεις.

(v. 483).
ἄνθρωπος δ' ὡς ἔοικεν οὐ νεμεῖν ἐμοί.
(v. 1238).

1064 *παῖς ἐτήτυμος γεγώς* 'shew yourself mine own true son'. The line, I think, means no more than this, though Prof. Paley, comparing the well-known passage in Aesch. *Eum.* (628—631), suggests a stronger rendering: 'shew yourself to have been born a veritable son', i.e. the genuine offspring of the male. On the other hand cf. v. 1200, *εἴπερ εἰ τοῦδ' ἀνδρός*.

ἐς χεῖρα τὴν τεκοῦσαν, ὡς εἰδῶ σάφα
εἰ τούμῳ ἀλγείς, μᾶλλον ἢ κείνης ὀρῶν
λωβητὸν εἶδος ἐν δίκῃ κακούμενον.

Ἰθ', ὦ τέκνον, τόλμησον οἴκτειρόν τέ με 1070

πολλοῖσι δ' οἴκτρόν, ὅστις ὥστε παρθένος
βέβρυχα κλαίων καὶ τὸδ' οὐδ' ἂν εἰς ποτε
τόνδ' ἀνδρὰ φαίῃ πρῶσθ' ἰδεῖν δεδράκοντα.

ἀλλ' ἀστέγαιος αἰὲν ἐσπόμην κακοῖς.

νῦν δ' ἐκ τοιούτου θῆλυς εὕρημαι τάλας. 1075

καὶ νῦν προσελθὼν στήθι πλησίον πατρός,

σκέψαι δ' ὁποίας ταῦτα συμφορᾶς ἔγχο

πέπονθα· δείξω γὰρ τὰδ' ἐκ καλυμμάτων.

ἰδοῦ, θεᾶσθε πάντες ἄθλιον δέμας,

ὁρᾶτε τὸν δύστηνον, ὡς οἴκτρῳς ἔχω. 1080

αἰαῖ, ὦ τάλας,

1069 λωβητὸν] Cf. *Aj.* 1388. The epithet refers to Heracles only, while the words ἐν δίκῃ κακούμενον are to be connected solely with κείνης. 'Whether you grieve more at seeing my tortured frame than hers undergoing its just punishment'. The poetry of the passage (vv. 1066—1069) is lost in the condensed paraphrase of Cicero:

*Huc arripe ad me manibus abstractam pueri,
Iam cernam, mene an illam potiore putes.*

On the other hand his rendering of πολλοῖσι οἴκτρόν in v. 1071, *gentes nostras flebunt miserias*, labours under the opposite defect of diffuseness.

1074 ἐσπόμην] εἰπόμην *Elms.* and *Wund.*, in consideration of αἰὲν which precedes. But, as Hermann remarks, the aorist presents no difficulty if we take αἰὲν in close connexion with ἀστέ-

γατος. For the following line, cf. *Hom. Il. II.* 7, ἥτε κούρη Νηπίη, ἥθ' ἄμα μητρὶ θεοῦσ' ἀνελέσθαι ἀνώγει. 'Whereas now, instead of a hero, I am found alas! to be no better than a girl'.

1078 ἐκ καλυμμάτων] 'unveiled'. Cf. *Aesch. Agam.* 1149, καὶ μὴν ὁ χρησμὸς οὐκέτ' ἐκ καλυμμάτων ἔσται θεδορκῶς. In place of ἔθαλψεν (v. 1082) *Wunder* is inclined to read ἔθαλψέ μ', or to understand πλευράς from πλευρῶν in the succeeding verse. The verb is found in the same connexion in *Aesch. Prom.* 898, where however it is followed by an accusative. For the genitive πλευρῶν, cf. στέρνων διεβρόλῃσεν in v. 568, and for ἀγύμναστον in the sense of 'tortured', 'harassed', cf. *Eur. Hel.* 533. Διὸς ἀκτὶς (v. 1086) is the 'lightning of Zeus'.

ἔθ' ἔμην
 ἔθαλψεν ἄτης σπασμὸς ἀρτίως ὅδ' αὖ,
 διήξε πλευρῶν, οὐδ' ἀγύμναστον μ' ἔαν
 εἰκοιεν ἢ τάλαινα διαβέρος νόσος.
 ὠγαξ' Αἶδη, δέξαι μ',
 ὦ Διὸς ἀκτὶς, παῖσον.
 ἐνσεῖσον, ὠγαξ, ἐγκατάσκηψον βέλος,
 πάτερ, κεραυνῷ, δαίνυται γὰρ αὖ πάλιν,
 ἤνθηκεν, ἐξώρμηκεν. ὦ χέρες χέρες,
 ὦ νῶτα καὶ στέρν', ὦ φίλοι βραχίονες,
 ὑμεῖς ἐκεῖνοι δὴ καθέσταθ', οἳ ποτε
 Νεμέας ἔνοικον, βογκόλων ἀλάστορα,
 1 λέοντ', ἄπλατον θρέμμα κάπροσῆγορον,
 βία κατειργάσασθε, Λερναίαν θ' ὕδραν,
 διφυῇ τ' ἄμικτον ἵπποβάμονα στρατὸν

1085

1090

1095

1089 ἤνθηκεν] See note on
 ἄνθος in v. 1000, which may be
 further illustrated by such ex-
 pressions as νόσος...τέθηλε (*Phil.*
 259), and πάθος ἀνθεῖ (*Aesch.*
Chicrē. 996). Prof. Paley con-
 sidered that this verse has been
 interpolated, but the succeeding
 appeal (ὦ νῶτα καὶ στέρν' κ.τ.λ.)
 would, I think, read abruptly,
 if it followed directly upon the
 words δαίνυται γὰρ αὖ πάλιν.

1090 ὦ φίλοι βραχίονες] 'O
 arms of mine'. The well-known
 phrase in Homer points, I think,
 to this rendering rather than to
 the following, which has been
 proposed as an alternative: 'O
 arms, once my pride'. The phrase
 ἐκεῖνοι δὴ καθέσταθ' is usually
 explained thus: 'are you indeed
 those selfsame arms, which erst
 overcame the lion that haunted Ne-
 mea?' Prof. Paley, however, with
 whom I entirely agree, under-
 stands ἐκεῖνοι to mean 'have you

come to this state?', indeed the
 special force of the verb καθέ-
 στατε is lost if we accept the
 former explanation.

1093 ἄπλατον] For ἄπλατος in
 the general sense of *devoid*, cf.
Aj. 255, and *Eur. Herc. Fur.*
 399, ὅς ἄπλατον ἀμφελικτὸς ἔλικ'
 ἐφρούρει. The line as a whole
 recalls *Oed. Col.* 1277, πατὴρ
 τὸ δυσπρόσιστον κάπροσῆγορον
 στόμα.

1095 ἵπποβάμονα] 'horse-hoof-
 ed', or else 'fleet as the steed'.
 The former is the more probable
 explanation. Compare the ana-
 logous compound κεροβάτης, used
 as an epithet of Pan in *Aristoph.*
Ran. 230, where it is commonly
 understood in a similar sense.
 For ἄμικτος in the sense of
 'savage', 'unsociable', cf. *Eur.*
Cycl. 429; *Thuc.* I. 77, 8, and,
 by way of illustration, *Aesch.*
Eum. 69, αἷς οὐ μίγνυται θεῶν
 τις, οὐδ' ἄνθρωπος, οὐδέ θῆρ ποτε.

θηρῶν, ὑβριστήν, ἀνομόν, ὑπέροχον βίαν,
 4 Ἑρμάνθιον τε θῆρα, τόν θ' ὑπὸ χθονός
 5 "Αἰδου τρίκρανον γκύλακ', ἀπρόσμαχόν τέρας,
 6 δεινῆς Ἐχιδνῆς θρέμμα, τόν τε χρυσέων
 7 δράκοντα, μῆλ' ὧν φύλακ', ἐπ' ἐσχάτοις τόποις.
 ἄλλων τε μόχθων μυρίων ἐγευσάμην, καὶ 1101
 κούδεις τροπαῖ' ἔστησε τῶν ἐμῶν χειρῶν.
 νῦν δ' ὧδ' ἀναρθρος καὶ κατερρακωμένος
 τυφλῆς ὑπ' αἵτης ἐκπεπόρθημαι τάλας,
 ὁ τῆς ἀρίστης μητρὸς ὠνομασμένος, 1105
 ὁ τοῦ κατ' ἀστρα Ζηνὸς αὐδηθεὶς γόνος.
 ἀλλ' εὖ γέ τοι τόδ' ἴστε, κὰν τὸ μηδὲν ὦ
 κὰν μηδὲν ἔρπω, τήν γε δράσασαν τάδε
 χειρώσομαι κακ' τῶνδε. προσμόλοι μόνον,
 ἵν' ἐκδιδαχθῇ πᾶσιν ἀγγέλλειν ὅτι 1110
 καὶ ζῶν κακοὺς γε καὶ θανῶν ἐτισάμην.

XO. ὦ τλήμον Ἑλλάς, πένθος οἶον εἰσορῶ
 ἔξουσιν, ἀνδρὸς τοῦδέ γ' εἰ σφαλῆσεται.

TA. ἐπεὶ παρέσχες ἀντιφωνῆσαι, πάτερ,

1100 ἐπ' ἐσχάτοις τόποις] 'in the farthest west'. Compare, by way of illustration, *Al.* 805, 874, and *Aesch. Prom.* 356. Τῶν ἐμῶν χειρῶν, 'over my prowess' and, by consequence, 'over my defeat'. For ἐκπεπόρθημαι, cf. *Al.* 896. 'But now with joints unhinged, and in a manner torn to shreds; I am wasted with misery by an unseen foe'.

1107 κὰν τὸ μηδὲν ὦ] κὰν τὸ μηδὲν ὦν, κὰν μηδὲν ἔρπων *Herm.*, an alteration which has found no favour with the other editors, as creating a needless difficulty in regard to the construction of κὰν. 'But of this be well assured, even though I am as nought, and walk the earth as one of no account, still even so will I lay

a heavy hand on her who hath done this'.

1111. [With the whole of the above speech the student should carefully compare the corresponding one in the *Hercules Furens* of Euripides (1340 seq.), certain portions of which, more especially vv. 1353—1357, would appear to have been directly imitated from it.]

1114 *Hyllus* explains to his father the real cause of these disasters, and receives his final instructions. Thereupon a procession is formed, which, as the play closes, bears *Heracles* to the funeral pyre on the summit of *Oeta*.

1114 ἐπεὶ παρέσχες] ἐπεὶ παρέσχον, *Wunder*, a needless al-

σιγὴν παρασχὼν κλύθι μου, νοσῶν ὅμως. 1115
αἰτήσομαι γὰρ σ' ὦν δίκαια τυγχάνειν. | *u. R.*

δός μοι σεαυτόν, μὴ τοσοῦτον ὥς δάκνει
Λ θυμῷ, δύσσοργος. οὐ γὰρ ἂν γνοίης ἐν οἷς
χαίρειν προθυμεί κὰν ὅτοις ἀλγεῖς μάτην.

HP. εἰπὼν ὃ χρήξεις, λῆξον ὥς ἐγὼ νοσῶν 1120
οὐδὲν ξυνίημι' ὦν σὺ ποικίλλεις πάλαι. *use. fave words*

TL. τῆς μητρὸς ἦκω τῆς ἐμῆς φράσων, ἐν οἷς
νῦν ἐστὶν οἷς θ' ἡμαρτεν οὐχ ἐκουσία.

HP. ὦ παγκαάκιστε, καὶ παρεμνήσω γὰρ αὖ
τῆς πατροφόντου μητρός, ὥς κλύειν ἐμέ; 1125

TL. ἔχει γὰρ οὕτως, ὥστε μὴ σιγᾶν πρέπειν.

teration, as the verb may be repeated intentionally in the following line: 'as you have allowed me to reply, so allow me a hearing'. In *v.* 1117 the readings vary between *δάκνη* and *δάκνει*, while the entire verse is omitted in some of the MSS. In Hermann's opinion neither this nor the preceding line are essential portions of the text, and he suggests the possibility of their having been introduced from a different edition of the play. If we accept them as genuine, it is difficult to understand the reasons which have led Hermann and Prof. Campbell to edit *δάκνη* rather than *δάκνει*. If *δάκνη* is to be regarded as a subjunctive, the order of the words is indefensible, while, as a form of the 2nd person indicative passive, it is equally open to objection. The construction of the sentence is as follows: *μὴ τοσοῦτον δύσσοργος (ὦν) ὥς (= ὅσον) δάκνει*. 'Place yourself in my hands, not in the irritation of anger proportioned to your suffering; otherwise you will never understand in what respects your

joy is premature and your sorrow groundless'. 'Ἐν οἷς, i. e. the punishment of Deianira: *ἐν ὅτοις*, i. e. the cause of your suffering. The scholiast, who is followed by Wunder and others, connects *μάτην* with *προθυμῇ* no less than with *ἀλγεῖς*. It seems to me preferable to take *προθυμῇ* alone, understanding the verb in its strongest sense: 'you are *too eager* to exult'. The entire passage is another remarkable instance of the rhetorical style affected by Hyllus. Hence the taunt which is implied by *ποικίλλεις* in the answer of Heracles.

1122 *ἐν οἷς νῦν ἐστίν*] 'in what state she now is'. In the answer of Heracles notice (i) the force of the preposition in *παρεμνήσω*, denoting a casual or incidental mention, and (ii) the emphatic position of *ἐμέ*: 'what, do you venture to remind me even by a word of a mother who has slain your father, and that too in *my* hearing?' For the construction of the genitive *τῆς μητρός*, see note on *τῆς τεχνωμένης* in *v.* 928.

1126—1128] The simplest ex-

ΗΡ. οὐ δῆτα τοῖς γε πρόσθεν ἡμαρτημένοις.

ΤΛ. ἀλλ' οὐδὲ μὲν δὴ τοῖς γ' ἐφ' ἡμέραν ἐρεῖς.

ΗΡ. λέγ', εὐλαβοῦ δὲ μὴ φανῆς κακὸς γεγώς.

ΤΛ. λέγω. τέθνηκεν ἀρτίως νεοσφαγῆς. 1130

ΗΡ. πρὸς τοῦ; τέρας τοι διὰ κακῶν ἐθέσπισας.

ΤΛ. αὐτὴ πρὸς αὐτῆς, οὐδενὸς πρὸς ἐκτόπου.

ΗΡ. οἶμοι· πρὶν ὥς χρῆν σφ' ἐξ ἐμῆς θανεῖν χερὸς;

ΤΛ. καὶ σοῦ στραφεῖη θυμός, εἰ τὸ πᾶν μάθοις.

ΗΡ. δεινὸν λόγον κατήρξας· εἰπέ δ' ἦ νοεῖς. 1135

ΤΛ. ἅπαν τὸ χρῆμ', ἡμαρτε χρηστὰ μωμένῃ.

ΗΡ. χρηστ', ὦ κάκιστε, πατέρα σὸν κτείνασα δρᾷ;

ΤΛ. στέργῃμα γὰρ δοκοῦσα προσβαλεῖν σέθεν· ἀπήμπλαχ', ὥς προσεΐδε τοὺς ἔνδον γάμους.

ΗΡ. καὶ τίς τοσοῦτος φαρμακεὺς Τραχινίων; 1140

ΤΛ. Νέσσοις πάλαι Κένταυρος ἐξέπεισέ νιν

τοιῶδε φίλτρῳ τὸν σὸν ἐκμῆμαι πόθον.

planation of this passage is to supply the words *σιγᾶν πρέπει* with *οὐ δῆτα*, and *σιγᾶν πρέπει* with *ἐρεῖς* in the succeeding line. Translate as follows:

Hyl. 'Yes, for the case stands so that silence is no longer right.

Her. No, certainly not (i. e. I grant it), on the subject of her past misdeeds.

Hyl. Well, you will not say otherwise in the matter of her deeds to day'.

Hermann, however, suggests an entirely different rendering. According to his view of the passage, the answer *οὐ δῆτα* negatives the entire statement of Hyllus, and not merely that portion of it which is contained in the words *σιγᾶν πρέπει*: 'nay rather it is right on the subject of her past misdeeds'.

1129 κακὸς γεγώς] 'a bad son', for defending your mother at

the expense of your father. With *διὰ κακῶν* in *v.* 1131, cf. *Eur. Hel.* 316, *πῶλλ' ἂν γένοιτο καὶ διὰ ψευδῶν ἔπη*. Hermann rightly objects to combining *τέρας διὰ κακῶν* in the sense of *τέρας κακόν*. Tr. with the scholiast: 'a wonder in truth hast thou told me in ill-omened words'. In the next line *πρὸς ἐκτόπου* is equivalent to *θύραθεν* in *v.* 1021.

1136 ἅπαν τὸ χρῆμ'] 'here is the whole truth: she erred but with the best intent'. This punctuation is adopted by the majority of the editors including Hermann, Erfurdt, and Prof. Campbell. The scholiast however connects *ἅπαν τὸ χρῆμα* with *ἡμαρτε*, and Prof. Paley prefers to follow him. Compare however the words of Hyllus in *v.* 1134, *εἰ τὸ πᾶν μάθοις*.

HP. ἰὸν ἰὸν δύστηνος, αἵχομαι τάλας.

ὄλωλ' ὄλωλα, φέγγος οὐκέτ' ἔστι μοι.

οἶμοι, φρονῶ δὴ ξυμφορᾶς ἵν' ἔσταμεν. 1145

ἴθ', ὦ τέκνον· πατήρ γὰρ οὐκέτ' ἔστι σοι·

κάλει τὸ πᾶν μοι σπέρμα σῶν ὁμαιμόνων,

κάλει δὲ τὴν τάλαιναν Ἀλκμήνην, Διὸς

μάτην ἄκουιν, ὥς τελευταίαν ἐμοῦ

φήμη πύθυσθε θεσφάτων ὅσ' οἶδ' ἐγώ. 1150

γουν ΤΛ. ἀλλ' οὔτε μήτηρ ἐνθάδ', ἀλλ' ἐπακτία
Τίρυνθι συμβέβηκεν ὥστ' ἔχειν ἔδραν, ἀνέβη.

παίδων δὲ τοὺς μὲν ξύλλαβούσ' αὐτὴ τρέφει,

τοὺς δ' ἂν τὸ Θήβης ἄστρ' αἰονίας μάθοις·

ἡμεῖς δ' ὅσοι πάρεσμεν, εἴ τι χρὴ, πάτερ, 1155

πράσσειν, κλύοντες ἐξυπηρετήσομεν. αἰεὶ τὸ καὶ μετὰ

HP. σὺ δ' οὖν ἄκουε τοῦργον· ἐξήκεις δ' ἵνα

φανεῖς ὁποῖος ὦν ἀνὴρ ἐμὸς καλεῖ.

ἐμοὶ γὰρ ἦν πρόφαντον ἐκ πατρὸς πάλαι,

1144 ὄλωλ' ὄλωλα] 'undone, undone! no more for me the light of day'. For ξυμφορᾶς ἵν' ἔσταμεν, cf. *Oed. Tyr.* 1442, ἵν' ἔσταμεν χρεῖας. In v. 1147, a slight difficulty is raised by the position of μοι in the sentence, which, according to the common interpretation, gives emphasis to the accusative: 'call all my children and thy brothers'. I prefer however to connect it with κάλει, as the slight misplacement is not unusual in a familiar address: 'call, I pray you, all those born of the same blood'. For μάτην in v. 1149, cf. *Eur. Herc. Fur.* 339.

1149 τελευταίαν...φήμην] 'my last disclosure of the oracles'. The scholiast wrongly suggests: i.e. τὴν περὶ τῆς τελευτῆς μου φήμην.

1152 συμβέβηκεν] Schaefer, who was the first to remove the stop after συμβέβηκεν, is now generally followed: 'it so happens that she is residing on the shore near Tiryns'. It is surprising that Hermann should be inclined to accept the far-fetched explanation of Musgrave, who renders συμβέβηκεν by *factum iniit*, and understands it of an agreement made between Alcmena and Eurystheus with regard to the duration of her exile.

1157 σὺ δ' οὖν] Resumptive, as in *Oed. Tyr.* 310, and 971, τὰ δ' οὖν παρόντα συλλαβὴν θεσπίσματα κεῖται παρ' Αἰδῇ Πόλυβοις ἐξὶ οὐδενός. 'Then hear you what are my commands, and you have reached a crisis where you will shew what sort of man you are who are called my son'.

πρὸς τῶν πνεόντων μηδενὸς θανεῖν ὑπο, 1160
 ἀλλ' ὅστις "Αἰδου φθίμενος οἰκήτωρ πέλοι.
 ὃδ' οὖν ὁ θῆρ Κένταυρος, ὡς τὸ θεῖον ἦν
 πρόφαντον, οὕτω ζώντά μ' ἔκτεινεν θανών.
 φανῶ δ' ἐγὼ τούτοις συμβαίνοντ' ἴσα 1165
 μαντεῖα καινά, τοῖς πάλαι ξυνήγορα,
 ἃ τῶν ὀρέων καὶ χαμαικοιτῶν ἐγὼ
 Σελλῶν ἐσελθὼν ἄλσος εἰσεγραψάμην

1160 ὑπο] ποτε *Musgr.* and *Wund.*, which is essentially weak, nor in Hermann's opinion is there any valid reason for questioning the text. It is no doubt an admixture of the two constructions πρὸς τῶν πνεόντων μηδενὸς and ὑπὸ μηδενὸς τῶν πνεόντων, which in Latin would not read amiss in the following shape; *per vivos a nemine occisum iri*. Cf. *Eur. Or.* 408, where in some editions the verse stands thus: ἐκ φασμάτων δὲ τάδε νοσεῖς ποῖων ὑπο. We may observe in addition that πρὸς τῶν πνεόντων denotes in general terms the *quarter* from which the danger might have been anticipated, while μηδενὸς ὑπο limits the application to the *individual* agent.

1161 πέλοι] πέλει, *Brunck*, but the optative is preferable as making the words part of the original prophecy. We have already had occasion to notice the phrase ὁ θῆρ Κένταυρος in connexion with *v.* 680.

1164 ἴσα] 'recent oracles of equal weight', as the force of the word is lost if we take it adverbially with συμβαίνοντα, which has been suggested as an alternative.

1167 εἰσεγραψάμην] ἐξεγραψάμην, *Elmsl.*, who compares *Aristoph. Ran.* 139, *Av.* 932. But the text is perfectly intelligible

in the following sense: 'I entered for myself in a tablet'; indeed the δελτος mentioned in *v.* 47 of the play contained no doubt the substance of these oracles. The *Selli* were a Pelasgic race, who, like the Druids, delivered from within the tree utterances which were popularly ascribed to the tree itself. See *v.* 170, which refers apparently to the same occasion, the word δρῦες being another name for the προφῆται of Dodona. In *Hom. Il.* xvi. 235 the *Selli* are described as ὑποφῆται ἀνιπτόποδες χαμαιεῦναι. The following quotation from a recent review embodies the latest theories on the subject of this oracle. 'There can be little doubt that the wisdom of the earliest Greek oracles — of which Dodona in Epirus was the most ancient and the chief — was originally a weather-wisdom, and that the earliest prophetesses consulted there were the birds of the air — the black doves who settled in the branches of the prophetic oak. The Dodona oracle was, in short, as it has been called, a great meteorological observatory. . . . Soon the discovery was made that not only the birds are sensitive to the warnings of the atmosphere, but human beings as well, among them more especially women.'

πρὸς τῆς πατρώας καὶ πολυγλώσσου δρυός,
 ἥ μοι χρόνῳ τῷ ζῶντι καὶ παρόντι νῦν ^{ῥητορικῇ}
 ἔφασκε μόχθων τῶν ἐφεστώτων ἔμοι 1170
 λύσιν τέλεισθαι· κἀδόκουν πράξειν καλῶς.
 τὸ δ' ἦν ἄρ' οὐδὲν ἄλλο πλὴν θανεῖν ἐμέ.
 τοῖς γὰρ θανούσι μόχθος οὐ προσγίγνεται.
 ταῦτ' οὖν ἐπειδὴ λαμπρὰ συμβαίνει, τέκνον,
 δεῖ σ' αὖ γενέσθαι τῷδε τάνδρῃ σύμμαχον, 1175
 καὶ μὴ ὑπαικῆναι τοῦμόν ὀξύναι στόμα,
 ἀλλ' αὐτὸν εἰκαθόντα συμπράσσειν, νόμον
 κάλλιστον ἐξευρόντα, πειθαρχεῖν πατρί.
 ΤΛ. ἀλλ', ὦ πάτερ, ταρβῶ μὲν ἐς λόγου στάσιν

1168 πατρώας] 'sacred to my
 sire'. Wunder raises a ground-
 less objection to ζῶντι, and pro-
 poses in place of it μέλλοντι,
 which, had it been the original
 reading, is little likely to have
 been displaced by the less
 usual but more vigorous partic-
 ple.

1174 λαμπρὰ] Proleptic, i.e.
 ὥστε λαμπρὰ εἶναι, 'are clearly
 coming to pass'. The occur-
 rence of the participle συμβα-
 ῖνοντα (v. 1164) in the sense of
 'coinciding' has induced some
 of the editors to prefer the same
 rendering in the present passage.

1176 ὀξύναι στόμα] 'and not
 to wait for any words of mine to
 stimulate you'. Professor Paley,
 I am glad to find, adopts this
 rendering: indeed it is difficult
 to discover the grounds on which
 several of the best authorities,
 including Wunder and the late
 Mr Shilleto, are in favour of
 making στόμα the accusative *after*
 ὀξύναι instead of *before* it. The
 explanation in question adds
 nothing to the force of the pas-
 sage, while it increases distinctly

the difficulties of the construction,
 the introduction of an infinitive
 after the compound ἐπιμένειν
 being unnecessary, if not un-
 justifiable, when we consider the
 force of the preposition. Above
 all, the contrast which is implied
 by αὐτόν in the line which fol-
 lows points to the former as the
 true explanation: 'Nay, of your
 own accord yield to my request
 and act in my behalf, having
 assured yourself that the best of
 all laws is obedience to a father's
 will'. For the sentiment cf. *An-
 tig.* 640, and for this force of
 ἐξευρίσκειν, cf. *Oed. Tyr.* 304,
 441.

1179 ταρβῶ μὲν] Professor
 Paley finds in these two verses
 an illustration of the *ρητορικὴ*
 which is a marked feature in the
 character of Hyllus. He would
 accordingly understand στάσις in
 the sense which it bears in *Oed.*
Tyr. 634: 'fearing as I do to
 come to an argument of words
 like the present I will obey you
 in whatever you think right'.
 But this parallelism of clauses
 savours rather of Isocrates than

τοιάνδ' ἐπελθών, πείσομαι δ' ἅ σοι δοκεῖ. 1180

HP. ἔμβαλλε χεῖρα δεξιὰν πρώτιστά μοι.

ΤΛ. ὥς πρὸς τί πίστιν τήνδ' ἄγαν ἐπιστρέφεις;

HP. οὐ θάσσουν οἴσεις μηδ' ἀπιστήσεις ἐμοί;

ΤΛ. ἰδοὺ προτείνω, κούδεν ἀντειρήσεται. *τίς τίς*

HP. ὄμνυ Διὸς νυν τοῦ με φύσαντος κάρα. 1185

ΤΛ. ἦ μὴν τί δράσειν, καὶ τόδ' ἐξειρήσεται;

HP. ἦ μὴν ἐμοὶ τὸ λεχθὲν ἔργον ἐκτελεῖν.

ΤΛ. ὄμνυμ' ἔγωγε, Ζῆν' ἔχων ἐπώμοτον. *τοῖς τοῖς*

HP. εἰ δ' ἐκτὸς ἔλθοις, *ἐπὶ μὲν* πῆμόνδ' εὐχου λαβεῖν.

ΤΛ. οὐ μὴ λάβω· δράσω γάρ. εὐχομαι δ' ὅμως. 1190

HP. οἶσθ' οὖν τὸν Οἴτης Ζηνὸς ὕψιστον πάγον;

ΤΛ. οἶδ', ὡς θυτὴρ γε πολλὰ δὴ σταθεὶς ἄνω.

HP. ἐνταῦθά νυν χρή τοῦμόν ἐξάραντά σε

σῶμ' αὐτόχειρα, καὶ ξὺν οἷς χρήξεις φίλων,

πολλὴν μὲν ὕλην τῆς βαθυρρίζου δρυὸς 1195 *ἐπὶ*

καὶ δαίμον κείραντα, πολλὸν δ' ἄρσεν' ἐκτεμόνθ' ὁμοῦ *τοῦ*

Sophocles, and the explanation of the scholiast appears to be the natural one, *εὐλαβοῦμαι μὲν... μὴ οὐχ ἀλρετά μοι προτείνης*, 'it alarms me that I have reached such a point in our conversation, yet still I will comply in whatever you think best'.

1182 *ὥς πρὸς τί*] 'with what object do you impose on me so eagerly this pledge of good faith?' With the construction in the succeeding line cf. *Ai.* 75, *οὐ σίγ' ἀνέξει μηδὲ δειλίαν ἀρείς*;

1186 *ἐξειρήσεται*] 'shall this too be declared unto me?' The note of interrogation, which in some editions follows *δράσειν*, is unnecessary, the former portion of the verse being simply an amplification of *τόδε*. For *οὐ μὴ λάβω* in *v.* 1190, cf. *Phil.* 103, 'there is no chance of my suffering it'.

1191 *Ζηνὸς*] i.e. τὸν τοῦ Διὸς πάγον τὸν Οἴταιον, *Wund.* For the double genitive cf. *Antig.* 1204, *κόρης Νυμφεῖον Ἀίδου κῶλον εἰσβαίνομεν*.

1193 *ἐνταῦθα*] 'on this hill'. The word must not be taken in close connexion with *ἐξάραντα*, else we should require *ἐνταυθοῖ* or some poetic equivalent. It is adapted rather to the general sense of the passage, and more especially to the concluding words of it, *σῶμα τοῦμόν ἐμβαλεῖν κ.τ.λ.*

1196 *ἄρσεν'... ἀγρίον ἔλαιον*] 'the stout wild olive'. Cf. *Ure mares oleas* (*Ov. Fast.* IV. 741). The epithet is no doubt a specific one, the male plant being as a rule more robust than the female. In *v.* 1199 the allusion is to the *κλαυθμός* or funeral lamentation, which is forbidden in the corresponding passage of *Ai.*

αἷριον ἔλαιον, γῶμα τοῦμόν ἐμβαλεῖν,
καὶ πευκίνης λαβόντα λαμπάδος σέλας ^{flame}
πρῆσαι. γόου δὲ μηδὲν εἰσίστω δάκρυ
ἀλλ' ἀστένακτος καὶ δάκρυτος, εἶπερ εἰ 1200
τοῦδ' ἀνδρός, ἔρξον εἰ δὲ μή, μενῶ σ' ἐγὼ
καὶ νέρθην ὦν ἀραῖος εἰσαεὶ βαρύς.

ΤΛ. οἶμοι, πάτερ, τί εἶπας; οἶά μ' εἴργασαι.

ΗΡ. ὅποια δραστέ ἐστίν· εἰ δὲ μή, πατρός
ἄλλου γενοῦ τοῦ μηδ' ἐμός κληθῆς ἔτι. 1205

ΤΛ. οἶμοι μάλ' αὖθις, οἶά μ' ἐκκαλεῖ, πάτερ, ^{blood guilty}
φονέα γενέσθαι καὶ παλαμναῖον σέθεν.

ΗΡ. οὐ δῆτ' ἐγωγ', ἀλλ' ὦν ἔχω παιώνιον ^{treason}
καὶ μῦνον ἱατῆρα τῶν ἐμῶν κακῶν.

579 as out of place at a hero's death. Compare *Samson Agonistes* (l. 1721),

Nothing is here for tears, nothing to wail

Or knock the breast; no weakness, no contempt,

Dispraise, or blame; nothing but well and fair,

And what may quiet us in a death so noble.

In the present instance the prohibition has peculiar force, as we may well suppose that at this stage Heracles was allowed the forecast of his apotheosis.

1202 ἀραῖος...βαρύς] The ordinary translation 'with my heavy curse' by no means represents the full force of these epithets, which should be taken separately: 'else will I haunt thee for ever with my curse, an angry spirit even from beyond the grave'.

1203 τί εἶπας;] τί μ' εἶπας *Herm.*, but Wunder and Prof. Campbell adopt the reading of the text, comparing for the hiatus *Phil.* 100, τί οὖν μ' ἀνωγας ἄλλο

πλὴν ψευδῇ λέγειν; With οἶά μ' εἴργασαι, to which Wunder wrongly adds a note of interrogation, cf. *Phil.* 928, οἶά μ' εἰργάσω. It should be noticed however that there is a distinct difference in the force of the tenses, as the perfect represents the effects of the action as still continuing.

1205 ἄλλου γενοῦ τοῦ] 'be adopted by some other father'. For the word παλαμναῖον in *v.* 1207, cf. *Elec.* 587 and *Aesch. Eum.* 426. The scholiast rightly adds ἀυτόχειρα by way of explanation.

1208] ὦν ἔχω] Objecting to this phrase as redundant, Hermann in his last edition has adopted ὡς ἔχω in its stead. The change is not for the better: indeed, as Wunder points out, the redundancy, which would have been intolerable had the order of the words been as follows (τῶν ἐμῶν κακῶν ὦν ἔχω), is not out of place in the present arrangement.

ΤΑ. καὶ πῶς ὑπαίθων σῶμ' ἂν ἰώμην τὸ σόν; 1210

ΗΡ. ἀλλ' εἰ φοβεῖ πρὸς τοῦτο, τᾶλλα γ' ἔργασαι.

ΤΑ. φορᾶς γέ τοι φθόνησις οὐ γενήσεται.

ΗΡ. ἢ καὶ πυρᾶς πλήρωμα τῆς εἰρημένης;

ΤΑ. ὅσον γ' ἂν αὐτὸς μὴ ποτιψαύων χεροῖν
τὰ δ' ἄλλα πράξω κού καμῆι τοῦμὸν μέρος. 1215

ΗΡ. ἀλλ' ἀρκέσει καὶ ταῦτα πρόσνειμαι δέ μοι
χάριν βραχεῖαν, πρὸς μακροῖς ἄλλοις διδούς.

ΤΑ. εἰ καὶ μακρὰ κάρτ' ἐστίν, ἐργασθήσεται.

ΗΡ. τὴν Εὐρυτεῖαν οἶσθα δῆτα παρθένον;

ΤΑ. Ἰόλην ἔλεξας, ὥς γ' ἐπικάζειν ἐμέ. 1220

ΗΡ. ἔγνωσ. τοσοῦτον δὴ σ' ἐπισκῆπτω, τέκνον
ταύτην, ἐμοῦ θανόντος, εἴπερ εὐσεβεῖν

βούλει, πατρώων ὀρκίων μεμνημένος,

προσθοῦ δάμαρτα, μηδ' ἀπιστήσης πατρί;

μηδ' ἄλλος ἀνδρῶν τοῖς ἐμοῖς πλευρῶς ὁμοῦ 1225

λαμὶ κλιθεῖσας αὐτὴν, ἀντὶ σοῦ, λάβοι ποτέ,
ἀλλ' αὐτὸς, ὦ παῖ, τοῦτο κήδευσθ' ἰσχυρῶς.

1212 φορᾶς] *Hyl.* 'In bearing thy body I will certainly not grudge my efforts. *Her.* And wilt thou build up too the pyre I spoke of?' With πλήρωμα, which is the accusative of relation, we must supply the words φθόνησις οὐ γενήσεται from the former sentence. The form ποτὶ for πρὸς occurs again in an iambic verse in *Aesch. Eum.* 79. For the phrase ὅσον μὴ, 'in all that I can do short of touching thee with my own hands', cf. *Oed. Tyr.* 347, ὅσον μὴ χερσὶ καίνων, and *Thuc.* i. 111, τῆς γῆς ἐκράτουν ὅσα μὴ προϊόντες πολὺ ἐκ τῶν ὅπλων. The fuller construction would be as follows: ὅσον γ' ἂν ἐργασαίμην, εἰ μὴ αὐτὸς ποτιψαύοιμι χεροῖν.

1215 καμῆι] Cf. *Eur. Med.* 768, 'thou shalt not lack help, so far as I can render it'. For πρόσνειμαι, cf. *Aristoph. Av.* 542. 'Concede to me on thine own part' is the probable force of the middle.

1221 ἔγνωσ] 'you are right'. An accusative after ἐπισκῆπτω is found also in *Eur. Iph. in Taur.* 701 and *Alc.* 365. The connecting particle is omitted after ταύτην, because the passage which follows is merely explanatory of τοσοῦτον. See note on παρήλαθε in v. 900.

1227 τοῦτο κήδευσθ' ἰσχυρῶς] 'Cherish her as thy wife' is the rendering suggested by Wunder and others. But the phrase means more than this, being a con-

πείθου· τὸ γάρ τοι μέγала πιστεύσαντ' ἐμοί,
σμικροῖς ἀπιστεῖν, τὴν πάρος συγχεῖ χάριν.

ΤΛ. οἴμοι. τὸ μὲν νοσοῦντι θυμοῦσθαι κακόν, 1230
τὸ δ' ὥδ' ὁρᾶν φρονούντα, τίς ποτ' ἂν φέροι;

ΗΡ. ὡς ἐργασείων οὐδὲν ὦν λέγω θροεῖς.

ΤΛ. τίς γάρ ποθ', ἥ μοι μητρὶ μὲν θανεῖν μόνῃ
μεταίτιος σοί τ' αὖθις ὡς ἔχεις ἔχειν,
τίς ταῦτ' ἂν, ὅστις μὴ ἔξ ἀλαστόρων νοσοῖ, 1235
ἔλοιτο; κρεῖσσον καὶ μέ γ', ὦ πάτερ, θανεῖν
ἢ τοῖσιν ἐχθίστοισι συνναλεῖν ὁμοῦ.

densed expression for *κῆδευσον* (κῆδος, λαβῶν) *τοῦτο λέχος*, 'form an alliance by taking this woman to wife'.

1228 *πιστεύσαντα*] 'after shewing good faith', a sense of the verb which borders very closely on that of obedience, and which is apparently the meaning conveyed by it in such passages as the following: *Oed. Tyr.* 625, ὡς οὐχ ὑπείκων οὐδὲ πιστεύσων λέγεις, and *Oed. Col.* 175, σοὶ πιστεύσας καὶ μεταναστάς. *Συγχεῖ*, 'cancels', 'effaces', as in *Eur. Hipp.* 1063.

1231 τὸ δ' ὥδ' ὁρᾶν φρονούντα] for which τὸ δ' ὥδε δρᾶν φρονούντα has been proposed as an emendation, is accepted by Hermann and the majority of the editors as the genuine reading. The simplest explanation is I think the true one: 'to see a father possessed of thoughts like these'. Hermann, in the endeavour to obtain a strong antithesis between *νοσοῦντα* and *φρονούντα*, would understand the two participles in a different sense: 'to be angry with one whose mind is afflicted is wrong: yet who could endure to see him sensible to this extent?'

1232 *ἐργασείων*] Desiderative, like *δρασεῖων* (*As.* 326).

1234 *μεταίτιος*] See note on *v.* 259. Here the addition of *μόνῃ* plainly shews that the compound is to be understood in its fullest sense. The reading *σοί τ' αὖθις* has been altered by Schaefer into *σοι δ' αὖθις* to bring it into harmony with the previous clause. But we have already commented on a similar example, and we may compare in addition such passages as the following: *πολλὰ μὲν ἐν πόντῳ, κατὰ τε δρία πάντα καθαίρων* (*v.* 1012), and *ἐχρισά μὲν* followed by *κάθηκα* in *v.* 689.

1235 *ταῦτ' ἂν*] *τήνδ' ἂν*, Prof. Paley, who traces the progress of the corruption into *ταύτην ἂν* and thence into *ταῦτ' ἂν*. I have however retained *ταῦτ' ἂν* with Hermann, Prof. Campbell and the majority of the editors, as the neuter plural is quite in keeping with the disparaging tone of the allusion. Nor, when we consider the early occurrence of the relative in the sentence, is there any objection to our regarding *ταῦτα* as the antecedent to *ἦ*. 'Why who on earth, when a girl has been the sole cause of

HP. ἀνὴρ ὃδ' ὡς ἔοικεν οὐ νέμειν ἐμοὶ
φθίνοντι μοῖραν^{φανερὴ} ἀλλὰ τοι θεῶν ἀρὰ
μενεῖ σ' ἀπιστήσαντα τοῖς ἐμοῖς λόγοις. 1240

ΤΛ. οἶμοι, τάχ', ὡς ἔοικας, ὡς νοσεῖς φράσεις.

HP. σὺ γάρ μ' ἀπ' εὐνασθέντος ἐκκινεῖς κακοῦ.^{μικροῦ}

ΤΛ. δειλαιοσ, ὡς ἐς πολλὰ τὰπορεῖν ἔχω.

HP. οὐ γὰρ δακαιοῖς τοῦ φυτεύσαντος κλύειν.^{μικρὴ}

ΤΛ. ἀλλ' ἐκδιδασχθῶ δῆτα δυσσεβεῖν, πάτερ; 1245

HP. οὐ δυσσέβεια, τοῦμόν εἰ τέρψεις κέαρ.

ΤΛ. πράττειν ἄνωγας οἶν με πανδίκως τάδε;

my mother's death and of you my father being in the state you are, who, I say, that was not driven mad by demons would take this creature for a wife?' It is also possible to understand ταῦτα in the milder sense which Hermann suggests, and as a simple reference to the proposal of Heracles: 'who would choose this course?'

1238 οὐ νέμειν] οὐ νεμεῖν Brunck, who is followed by Wunder. The rest of the editors retain the present infinitive. The text is no doubt to be explained as a combination of two constructions, and, according to Hermann, the substitution of ὡς ἔοικεν οὐ νέμειν for οὐ νέμει, ὡς ἔοικε is in reality a form of attraction. Compare *Oed. Col.* 385, ἥδη γὰρ ἔσχατος ἐλπιδ' ὡς ἐμοῦ θεοῦ Ὄραν τιν' ἔξεν, ὥστε σωθῆναι ποτε; and the passages referred to in connexion with v. 57 of the present play.

1239 φθίνοντι] 'heeds not my dying request'. For μοῖραν νέμειν in this sense, cf. Aesch. *Prom.* 299, and also Eur. *Hipp.* 988. In the phrase θεῶν ἀρὰ which follows, it is to be noticed that the substantive ἀρὰ includes

both the imprecation and the punishment which it invokes.

1241 ὡς νοσεῖς φράσεις] 'soon will you admit that your senses are astray', i. e. a lucid interval will come when you will recognise the madness of your words. This is Wunder's interpretation, and, I think, the simplest one. Hermann, in order to improve the sound of the line, would rewrite it thus: οἶμοι, τάχ', ὡς ἔοικας ὡς νοσεῖς φράσεων, the construction of which he explains as identical with that of v. 1238. But in truth there is little to choose between the lines in point of euphony, while Sophocles is the last author in the world who would repeat an unusual construction within the space of four verses.

1242 ἀπ' εὐνασθέντος] Nearly all the editors, with the exception of Linwood, have followed Hermann in reading ἀπ' εὐνασθέντος in place of ἀπενασθέντος which appears in the mss. The rhythm of the line is certainly improved by the change, which in Hermann's opinion is further suggested by the comment of the scholiast.

1247 πανδίκως] 'as my bound-

HP. ἔγωγε τούτων μάρτυρας καλῶ θεούς.

TA. τοιγὰρ ποιήσω, κούκ ἀπόσομαι, τὸ σὸν
θεοῖσι δεικνὺς ἔργον. οὐ γὰρ ἂν ποτὲ 1250
κακὸς φανείην σοί γε πιστεύσας, πάτερ.

HP. καλῶς τελευτᾷς, κατὰ τοῖσδε τὴν χάριν
ταχείαν, ὦ παῖ, πρόσθε· ὡς πρὶν ἐμπεσεῖν *οὐκ ἔστιν*
σπαραγμὸν ἢ τιν' οἰστράν, ἐς πυρὰν με θῆς.
ἄγ' ἐγκονεῖτ', αἴρεσθε. *πᾶν* τοι κακῶν 1255
αὕτη, τελευτὴ τοῦδε τάνδρὸς ὑστάτη.

TA. ἀλλ' οὐδὲν εἶργει σοὶ τελειοῦσθαι τάδε,
ἐπεὶ κελεύεις κἄξαναγκάζεις, πάτερ.

HP. ἄγε νυν, πρὶν τήνδ' ἀνακινήσαι

en duty', in reference to the verb *πράσσειν*. For this force of the compound, see note on *v.* 661. No other rendering (e. g. 'rightfully', or 'without violating justice') appears to me to be in keeping with the answer of Heracles (*ἔγωγε*, i. e. *δυνατά*) or with the general sense of the context, from both of which it is clear that Heracles requires the fulfilment of the promise not from any consideration of its intrinsic justice but simply as an act of unquestioning obedience.

1249 τὸ σὸν...*ἔργον*] 'laying before heaven your authority for the deed', i. e. the constraint you have put on me. It must be carefully noticed that the word *ἔργον* refers to the action of Heracles in requiring the promise, and not to the contemplated duties of Hyllus. Otherwise we could scarcely avoid translating *σὸν* as a predicate: pointing out to the Gods that the deed is thine'.

1251 σοί γε] Observe the emphasis, 'such a father as you have been'. For the force of *πιστεύσας*, see note on 1228.

1253 ταχείαν] A predicate: 'add this favour, that there be no delay'. Lit. 'let the favour you do me be also a speedy one'. There is considerable difficulty in regard to the punctuation of *v.* 1256. The comma after *αὕτη*, which was first introduced by Brunck, has been generally admitted into the text: indeed Hermann expressly condemns the rendering of the scholiast who would join *αὕτη* with *τελευτῇ* in the following sense: 'my only rest from misery is to close my life thus'. Whether we are to introduce an additional comma after *τάνδρὸς* is comparatively an unimportant question. Hermann in his latest edition is in favour of doing so, and would translate the passage thus: 'be sure that this, my death, is the final cessation from my miseries'. Prof. Campbell, on the other hand, omits it, and, as I think, rightly, the rhythm of the line being distinctly in favour of our combining *ὑστάτη* with *τελευτῇ* rather than with *παῦλα*.

1259 ἀνακινήσαι] 'come then, my stern soul, or ever they arouse

dd.
x. 18.

νόσον, ὃ ψυχὴ σκληρά, χάλυβος
λιθοκόλλητον στομίον παρέχουσ',
ἀνάπαυε βοήν, ὡς ἐπὶ χάρτον

1260

abundant

τελέουσ' ἀεκούσιον ἔργον.
ΤΑ. αἶρετ', ὀπαδοί, μεγάλην μὲν ἐμοὶ
τούτων θέμενοι συγγνωμοσύνην,
φρασε

1265

thy malady'. Νόσον, and not
ἐαυτήν, is, as Hermann observes,
the object of ἀνακινήσαι. The
same authority would supply *σε*
as the subject of the verb, but I
much prefer Prof. Paley's sug-
gestion that the reference is to
the bearers of the litter, who
are preparing to move forward
with the procession.

1260 χάλυβος] Hermann right-
ly objects to connecting this with
what precedes. The appeal
would be distinctly weakened by
the addition of what is merely
a cumulative epithet, while in
Hes. *Ἔργ. καὶ Ἡμ.* 146 (ἀδά-
ματος ἔχων κρατερὸ φροντα θυμὸν)
the corresponding genitive adds
an essential feature to the de-
scription.

1261 λιθοκόλλητον] i. e. *fer-
reum exhibens saxorum frenum*,
Herm., 'applying a stone-con-
fining curb of iron'. I cannot
altogether accept this interpreta-
tion, as the metaphor of a clamp
for binding stones appears to me
singularly tasteless and unpoet-
ical in this connexion. The
image is surely taken from the
training-ring where the colt is
broken in by the rough and
'stone-studded' bit. I am glad
to find that Prof. Paley entirely
concurs in this view of the pas-
sage.

1263 τελέουσ'] τελέως MSS,
but, to judge from his comments
on the passage, it is clear that

the scholiast must have read τε-
λέουσα, which is the future par-
ticiples, the contraction being
disregarded, as we usually find
in anapaestic systems. Erfurdt
reads τελεῶς, while Hermann
thinks that τελεῶσαι ἐκούσιον is
perhaps suggested in τελέως
ἀεκούσιον, though he admits that
the reading of the text is more in
keeping with the circumstances.
Tr. 'as one about to accomplish
an unwelcome task but full of
joy'.

1264 ὀπαδοί] οὐκ οἰκέταις λέ-
γει, ἀλλὰ τοῖς ἀκολουθοῦσιν αὐτῷ
ἐξ Εὐβολίας. Schol. For θέμενοι
see note on v. 992, while the
substantive συγγνωμοσύνην ap-
pears to be a ἀπαξ λεγόμενον in
the sense of 'indulgence', 'al-
lowance', in reference to the fact
that Hyllus was acting under
constraint. In place of θεῶν,
which is retained by Prof. Camp-
bell on the authority of the MSS,
the majority of the editors (in-
cluding Hermann, Erfurdt, Wun-
der and Brunck) adopt θεοῖς,
which is found in the editions of
Triclinius. The internal evidence
is in favour of the genitive, as
εἰδότες reads better in connexion
with ἀγνωμοσύνην than taken in-
dependently: 'feeling how great
is the cruelty of the Gods in the
acts that are now being done'.
For ἀγνωμοσύνην, cf. ἀγνώμονα
in v. 473, and Demos. *de Cor.*
p. 311.

μεγάλην δὲ θεῶν ἄγνωμοσύνην
εἰδότες, ἔργων τῶν πραττομένων,
οἳ φύσαντες καὶ κληζόμενοι
πατέρες, τοιαῦτ' ἐφορῶσι πάθῃ.

τὰ μὲν οὖν μέλλοντ' οὐδεὶς ἐφορᾷ,
τὰ δὲ νῦν ἐστῶτ' οἰκτρὰ μὲν ἡμῖν,
αἰσχροῖα δ' ἐκείνοις,

1270

χαλεπώτατα δ' οὖν ἀνδρῶν πάντων
ἡμεῖς τῇ τῆνδ' αἰτῇ ὑπέχοντι.
λεῖπου μὴδὲ σύ, παρθέν', ἀπ' οἴκων,

1275

[1269 ἐφορῶσι] 'look on at these sufferings'. The verb denotes the indifference of the bystander who looks on carelessly at another's suffering: cf. *Elia*. 825,

ποῦ ποτε κεραυνὸς Διὸς, ἢ ποῦ
φαέθων Ἀέλιος,
εἰ ταῦτ' ἐφορῶντες κρύπτουσιν
ἐκηλοῖ;

[1270 ἐφορᾷ] An objection is raised by the scholiast to the use of the compound on the ground that the preposition is otiose, but, as Hermann points out, it is forcible enough in connexion with a person 'qui aliquid totum ex longinquo contuetur'. A more valid ground of suspicion is suggested by the occurrence of the same verb in the previous line.

[1275 παρθέν'] Two questions of considerable importance have been raised in connexion with the concluding lines of the play, (i) by whom they are delivered, whether by Hyllus or the Chorus, and (ii) who is meant by *παρθένε*. In the Triclinian editions they are assigned to the Chorus, while in the MSS the heading is as follows: Χορὸς ἢ

Ἄλλος. Again, one scholiast regards them as the address of Hyllus to the Chorus, urging them not to leave the palace till the return of the procession, while another reads ἐπ' οἴκων and interprets them in a directly opposite sense: 'tarry not in the palace, but follow us'. Finally the text as it stands may be rendered thus: 'neither do you be left behind in the procession from the palace'. The former of the above questions has been virtually disposed of by the editors, who by common consent have assigned the lines to Hyllus; while, in regard to the latter, it seems to me almost impossible that the person addressed can be any other than Iole. Cf. *την Εὐρυκλειαν...παρθένον* in v. 1219. Granting, as Hermann suggests, that she would be little likely to accompany the procession, I should still regard her as the subject of the appeal, which I propose to render with the scholiast as follows: 'and thou too, maiden, quit not the palace'.

Understood as an address to the leader of the Chorus, which is, so far as I can gather, the opinion of Hermann, the pas-

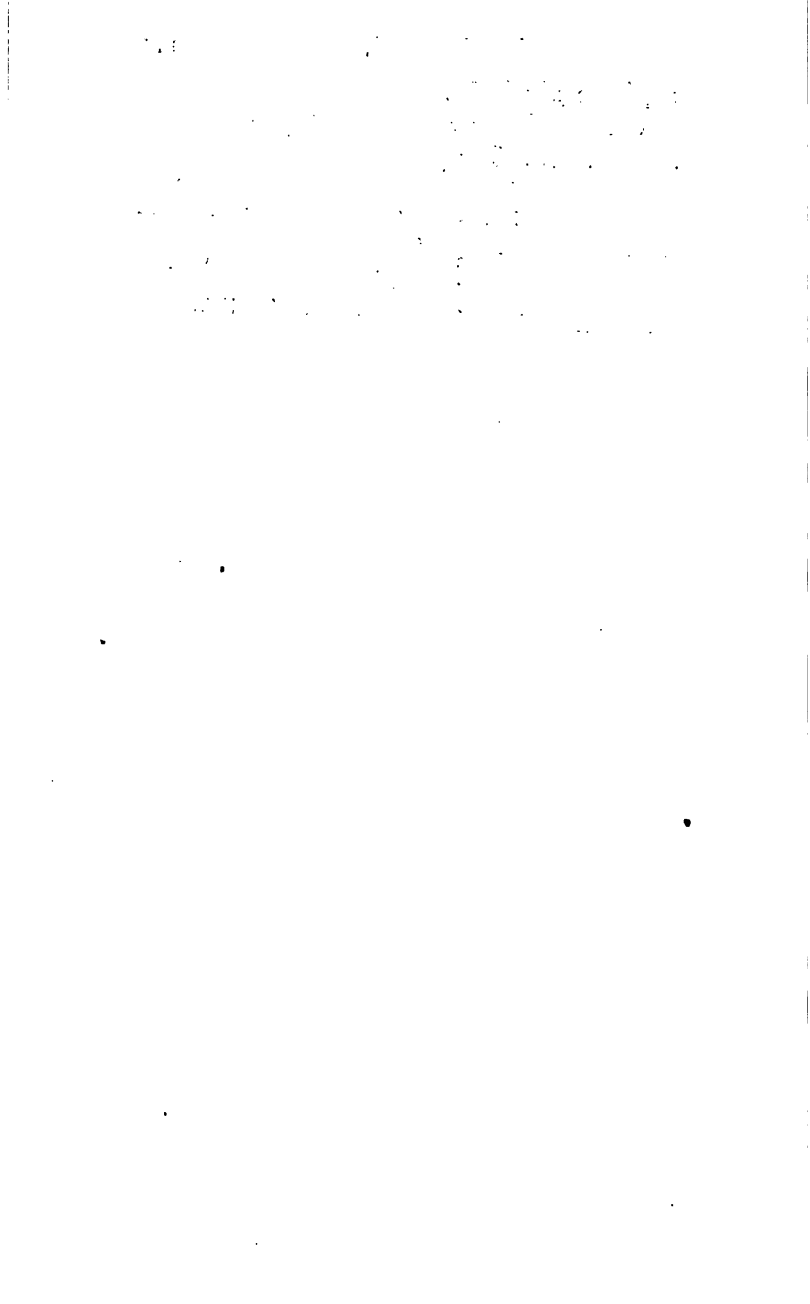
horrible
 μεγάλους μὲν ἰδοῦσα νέους θανάτους, *awful*
 πολλὰ δὲ πῆματα καὶ καινοπαθῆ, *most suffered*
 κούδεν τούτων ὅ τι μὴ Ζεὺς *did*

sage would stand alone in Sophocles.

1276 νέους θανάτους] The phrase denotes disastrous deaths by violence. Cf. Aesch. *Choeph.* 53, δεσποτῶν θανάτοις.

The play concludes with one of the ordinary formulas of resignation, with which compare v. 1022,!

τοιαῦτα νέμει Ζεὺς.



INDICES.

I. GREEK.

A.
 ἄ, 136
 ἄγλωσσος, 1060
 ἄγρός, 258, 287
 ἀγνωμοσύνη, 1266
 ἀγνώμων, 473
 ἀγύμναστος, 1083
 ἀγχιστήρ, 256
 ἄγων, 20, 159
 ἀδαγμός, 770
 ἀδάκρυτος, 1200
 ἀδεία, 121
 ἄδηλος, 670, 698
 ἀεθλ' ἀγώνων, 506
 ἀείρομαι, 216
 ἀηδών, 963
 ἀηθής, 869
 ἄθικτος, 686
 ἀθυμῶ, 666
 αἰκίζω, 839
 αἷμα, 717
 αἱματηρός, 66
 αἰδῶλος, 11, 94, 834
 αἰπεινός, 860
 αἰτία, 940
 αἰχμάσαι, 355
 ἀκήλητος, 999
 ἀκήρυκτος, 45
 ἀκοίτης, 525
 ἀκοιτις, 1048, 1149
 ἀκτῆ, 752
 ἀκτίς, 685, 697, 1086

ἀλάστωρ, 1092, 1235
 ἀλγύνω, 458
 ἀλιώ, 258
 ἄλλά, 201, 1177
 ἄλληκτος, 985
 ἀλλόθρους, 844
 ἀμείβομαι, 737
 ἀμικτος, 1095
 ἀμύλλα, 220
 ἀμύνειναι, 335
 ἀμοχθος, 147
 ἀμύνομαι, 278
 ἀμφί, 937
 ἀμφίβληστρον, 1052
 ἀμφίγυνοι, 505
 ἀμφίθρεπτος, 572
 ἀμφίκλυστος, 752, 780
 ἀμφινεικής, 104
 ἀμφινείκητος, 527
 ἀμφιπίπτω, 938
 ἀμφίπλεκτος, 520
 ἀμφιπλήξ, 930
 ἀμφίπολος, 860
 ἀμφίπυρος, 214
 ἀν, 2, 197, 672, 687, 1210
 ἀνάγκη, 832
 ἀναδοχή, 825
 ἀναζέω, 70
 ἀνακαλέω, 910
 ἀνακινέω, 1259
 ἀνάμυδα, 519
 ἀναμπλάκτης, 120

ἀνανδρος, 308
 ἀναρθρος, 1103
 ἀνάρσιος, 641, 854
 ἀνάστατος, 39
 ἀναύδατος, 969
 ἀναυδος, 860
 ἀνελπιστος, 673
 ἀνεμέεσσα, 953
 ἀνεπίφθορος, 1032
 ἀνευφημέω, 783
 ἀνήκω, 1017
 ἀνηριθμος, 247
 ἀνθέω, 1089
 ἀνθος, 1000
 ἀνιστογεῖν, 317
 ἀνολολύζω, 205
 ἀντάω, 902
 ἀντειρήσεται, 1184
 ἀντέτροφας, 1008
 ἀντίλυρος, 643
 ἀντιπέμπω, 542
 ἀντίσπαστος, 770
 ἀντιφωνέω, 1114
 ἀνύω, 657, 886, 996
 ἀνώρυμος, 377
 ἀξύμβλητος, 694
 ἀοιδός, 1001
 ἄοκνος, 841
 ἀολλεῖς, 513
 ἄπαις, 911
 ἀπαράξαι, 1015
 ἀπαρχή, 761
 ἀπείπων, 789
 ἀπ' ἐλπίδος, 667
 ἀπήμπλακε, 1129
 ἄπλατος, 1093
 ἄπλετος, 982
 ἀποικίζω, 955
 ἀπόπτολις, 647
 ἀποτίβατος, 1030
 ἀποτρέπω, 1014
 ἀποτρύω, 125
 ἀπροσήγορος, 1003
 ἀπρόσμαχος, 1098
 ἄπτομαι, 1009
 ἄπυρος, 685
 ἀπωθέω, 1249
 ἀρά, 1239
 ἀραῖος, 1202
 ἀρας ἄθλον, 80
 ἀργίς, 675

ἀριστεύω, 488
 ἀρκέω, 1216
 ἀρκτος, 130
 ἀρμόζω, 687, 731
 ἀρνυμαι, 711
 ἀροτος, 69, 825
 ἄρσην ἐλαιος, 1196
 ἀρτηρίαι, 1054
 ἀρτίκολλος, 768
 ἀρτίπους, 58
 ἀρτίχριστος, 687
 ἀρχαῖος, 555
 ἀσημος, 866
 ἀσκοπος, 246
 ἀσμενος, 755
 ἀσπετος, 961
 ἄσσω, 396, 843
 ἀστένακτος, 1200
 ἀταρβής θέας, 23
 ἄτη, 851, 1002, 1082
 ἀτηρός, 264
 ἄτομος, 200
 ἄτρακτος, 714
 αὐαίνω, 145
 αὐθαίμων, 1041
 αὐλός, 217, 641
 αὐλῶνες, 100
 αὔρα, 954
 αὐτὴ πρὸς αὐτῆς, 1132
 αὐτός, 1177
 αὐτόχειρ, 1194
 αὐτως, 1040
 ἀφανίζω, 676
 ἄφραστος, 694, 1057
 ἀφροντίστος, 366
 ἀφρός, 702
 ἄχνα, 848
 ἀψευδεῖν, 469
 ἄψορρον, 902
 ἀψοφος, 967

B.

βαθύρριζος, 1195
 βαιών, 335
 βάξις, 88
 βάμβαρος, 252
 βαρύς, 5, 730, 1202
 βάσις, 964
 βέβαιος, 621
 βέβρυχα, 1072
 βίσιος, 81

βλαβή, 842
βλάσται, 382
βόσκημα, 762
βουθερίας, 188
βούπρωρος, 13
βραδύς, 599
βρυχάομαι, 904

Γ.

γάρ, 409, 630, 1019, 1124
γάμοι, 545
γε, 60, 67, 73, 424, 1212
γεγώς, 1064, 1129
γένεσις, 380
γέννημα, 315
γεύομαι, 1101
γηγενής, 1058
γῆτης, 32
γλαυκός, 703
γλωχίς (ιν?), 681
γνώμα, 593
γούν, 718
γραφή, 683

Δ.

δαίμων, 910
δάκνει, 1117
δακών, 976
δαρόν, 65
δέ resumptive, 252, 1157
δελαιος, 763, 1243
δέλτος, 683
δέμνιον, 901
δῆθεν, 382
δήπου, 418
διὰ κακῶν, 1131
διάβορος, 676, 1084
διαδεδεγμένος, 30
διαίρετον νέμειν, 163
διαϊστρώ, 881
διαπεπραγμένος, 784
διαρροιζέω, 568
διάσσω, 1083
διάστροφος, 794
διαφέρειν γλώσσαν, 323
δι' ἐμοῦ, 1020
διέρχομαι, 477
διήνεμον, 327
δίκη, 808
διώλλυμι, 465
διώμνυμι, 378

δίχα, 1063
δοκεῖν, τό, 590
δύκησις, 426
δολόμυθος, 840
δολοποιός, 832
δολῶπις, 1050
δὸς σεαντών, 1117
δ' οὐν, 1157
δραστέα, 1204
δρία, 1011
δρύς, 1168, 1195
δρώμενα, τά, 588
δυσπαλλάκτος, 960
δύσκριτος, 949
δυσμαχώ, 492
δύσνικτος, 683
δύσοργος, 1118
δυσπάρεινος, 791
δύστηνος, 377

Ε.

εἰάω, 344
ἐγγράφω, 157
ἐγκαρπα τέλη, 238
ἐγκατασκήπτω, 1087
ἐγκονέω, 1255
ἐγνως, 1221
ἐδεστός, 677
ἐδήχθην, 254
εἰ δὲ μή, 1204
εἰ δὴ, 27
εἰ καί, 1218
εἰπερ, 192, 368, 1222
εἰκάθω, 1177
εἰκαστός, 699
εἰργω, 344
εἰς ἀνὴρ, 460
εἰς χεῖρας, 442
εἰσέβη, 298
εἰσεγραψάμην, 1167
εἰσορᾶς, 394
εἰσορῶμαι, 909
ἐκ, 631, 716, 1075, 1078
ἐκ σαυτῆς, 320
ἐκ ταχείας, 395
ἐκ τῶνδε, 1109
ἐκατι, 353
ἐκβέβρωκε, 1054
ἐκβρωμα, 700
ἐκδιδάσκω, 1110
ἐκεῖθεν, 632

ἐκκλέπτειν λόγον, 437
 ἐκμαίνω, 1142
 ἐκμανθάνω, 143, 450
 ἐκπεΐθω, 1141
 ἐκπεπύρθημαι, 1104
 ἐκραίνω, 781
 ἐκτελεντᾶσθαι, 170
 ἐκτοπος, 32, 1132
 ἐκτός ἐλθεῖν, 1189
 ἐκφέρω, 497, 741
 ἐλαιος ἄρσην, 1197
 ἐλαύνομαι, 1045
 ἐλεινόν, 528
 ἐλπίζω, 111
 ἐλπίς, 724
 ἐμμέμονε, 982
 ἐμπαλιν, 358
 ἐμπέδω, 487
 ἐμπλεον, 1020
 ἐμπολᾶν, 93, 250
 ἐμπόλημα, 538
 ἐμφανῶς, 278
 ἐν δέ, 206
 ἐν δυμασιν, 746
 ἐναργής, 11
 ἐναριζομένα, 94
 ἐνδατούμενος, 791
 ἐνδοθεν, 1021
 ἐνδότηρ, 674
 ἐνθερμαίνω, 368
 ἐνιαύσιος, 165
 ἐνιαυτός, 253
 ἐντελής, 760
 ἐντήκω, 463
 ἐξ ἀκινήτου, 875
 ἐξ ἐκουσίας, 727
 ἐξ ἐμῆς χειρός, 1133
 ἐξαίρω, 147, 491, 1193
 ἐξαιτέω, 10
 ἐξακριβοῦν λόγον, 426
 ἐξαποφθείρω, 713
 ἐξαρκής, 334
 ἐξειρήσεται, 1186
 ἐξελέγχειν, 373
 ἐξελώπισε, 925
 ἐξενωμένου, 65
 ἐξέρχομαι, 506
 ἐξευρίσκω, 1178
 ἐξήκω, 1157
 ἐξιών, 159
 ἐξοῖδα, 5, 988

ἐξόμιλος, 964
 ἐξορμῶμαι, 930
 ἐξυπηρετῆν, 1156
 ἔξω, 799
 ἐπακτός, 491
 ἐπεῖδον, 888, 1039
 ἐπικάσαι, 141
 ἐπ' ἐλπίσω, 950
 ἐπέμολον, 855
 ἐπενθοροῦσα, 917
 ἐπ' ἐξόδω, 532
 ἐπ' ἐσχάτοις τόποις, 1100
 ἐπιζέω, 840
 ἐπιμένω, 1176
 ἐπίπονος, 654
 ἐπισκήπτω, 803, 1221
 ἐπισκιάζω, 914
 ἐπιστένω, 947
 ἐπιστολαί, 493
 ἐπιστρέφω, 1182
 ἐπὶ τοῖςδε, 1252
 ἐπόν, 615
 ἔπουρος, 954
 ἐπώμοτος, 1188
 ἐργασθεῖω, 1232
 ἐργαστέον, 688
 ἐρήμιος, 530
 ἐρινύς, 809
 ἔρκος, 607, 615
 ἔρξον, 1201
 ἔρω, 547, 616
 ἐς ὀρθόν, 347
 ἐστιῶτις, 954
 ἐτήτυμος, 1064
 ἔτλη, 71
 εὐ παθεῖν, 946
 εὐκαΐα, 239
 εὐλεκτρος, 515
 εὐμαθής, 614
 εὐμάρεια, 193
 εὐνάσαι, 1005
 εὐνασθέν, 1242
 εὐναστήρια, 918
 εὐνήτρια, 922
 εὐνῆς, 503
 εὐρημαί, 1075
 εὐϋφής, 602
 εὐφημία, 178
 εὐχαί, 240
 εὐχομαι, 610
 ἐφάπτειν, 933

ἐφαρμόζω, 623
 ἐφέστιος, 607
 ἐφ' ἡμέραν, 1128
 ἐφίστασαι, 339
 ἐφορώ, 1269
 ἐφύσαμεν, 31
 ἐχιδνα, 771
 ἐχω ἔδραν, 1152
 — ἐρωτήσας, 403
 — οἰκτρῶς, 1080
 — ποικίλας, 412

Z.

ζύγαστρον, 691
 ζῶντι χρόνῳ, 1169

H.

ἦ, 924, 1135
 ἦ καί, 1213
 — κάρτα, 379
 — μὴν, 1186
 ἡλιώτης, 697
 ἡμαρτημένα, 1127
 ἦν οἱ ἦ 'ν, 564
 ἡνύσω, 996
 ἦσσαν, 489
 ἡχέω, 866

Θ.

θαῦμα, 961, 1004
 θελκτρον, 586
 θέμις, 810
 θεοπρόπος, 822
 θερμός, 919, 1046
 θέσθαι λώβαν, 997
 θεσμοί, 682
 θεσπίζω, 1131
 θήλυς, 1062, 1075
 θήρ, 680, 707, 1161
 θρέμμα, 574, 1098
 θρομβώδης, 702
 θροῶ, 531, 1232
 θρώσκω, 1026
 θύματα, 287
 θύραθεν, 1021
 θυραῖος, 533, 595

I.

ἰδομαι, 1210
 ἰατήρ, 1209
 ἰατορία, 1002

ἰλεως, 763
 ἰνα, 1157
 — with gen. 1145
 ἰός, 574, 717, 771, 833
 ἰπποβάμων, 1095
 ἰσα, 1164
 ἰσχω, 976
 ἰϋζω, 787

K.

καθαίρῃω, 478
 καί=adeo, 490
 — position of, 314
 — δῆ, 345
 — πῶς; 1212
 — τίς; 1140
 καινίζω, 867
 καινοποιηθέν, 873
 κακός, 438, 452, 940
 καλλιβάς, 640
 καλοῦμαι, 551
 καλύμματα, 1078
 καλῶς, 816
 κάμνω, 1215
 κᾶν, 1107, 1134
 καναχή, 642
 κάννεύσασθαι, 396
 κάρτα, 379, 413, 897, 1218
 κατ' ἄκρον, 436
 — ἄστρον, 1106
 — ἐμὴν ῥώμην, 1018
 — ἔργου κτήσιν, 230
 — ὀργήν, 933
 — οὔρον, 468
 καταβαίνω, 505
 κάταγμα, 695
 καταδερχθῆναι, 1000
 κατακληέω, 1003
 καταστεφής, 178
 καταψάω, 698
 κατερρακωμένος, 1103
 κατουρίζω, 827
 κάτοχος, 978
 κεκλησθαι, 736
 κενός, 495
 κηδεύειν λέχος, 1227
 κήρ, 131, 453
 κισσός, 219
 κλέονται, 639
 κλέπτω, 243
 κλιθεῖς, 100

κλίμαξ, 521
 κλύθι, 1115
 κνώδαλον, 716
 κοῖλα, 901
 κοινά, 951
 κοινωνεῖν, 546
 κομήτης, 567
 κρηπίς, 994
 κρίνω, 195, 314, 724
 κριτόν, 245
 κτίσαι, 898
 κυρέω, 291

Λ.

λαβίπικτος, 1021
 λαθραῖος, 914
 λαῖφος, 561
 λαμπρός, 1174
 λανθάνω, 455
 λάσκω, 824
 λατρεία, 830
 λάτρεις, 70
 λάχνη, 690
 λείπομαι, 266, 937
 λέχος κριτόν, 27
 λιγνύς, 794
 λιθοκόλλητος, 1261
 λογίζομαι, 944
 λόγχι, 512, 856, 1058
 λυγίζομαι, 779
 λυμαντής, 793
 λυτήριον, 554
 λωβητόν, 538, 1069
 λῦφος, 736

Μ.

μάθησις, 450
 μάλιστα, 669, 799
 μάλλον, 896
 μαλλός, 690
 μαστήρ, 733
 μάταιος, 565, 587, 887, 945
 ματαίως, 940
 μάτην, 341, 1119, 1149
 μελαγχολία, 837
 μελάγχολος, 573
 μέλλειν, 75, 951
 μελλόνυμφος, 206
 μεμηχανήται, 586
 μεμπτός, 446
 μέν νυν, 441

μεταίτιος, 260, 449, 1234
 μή, 316, 799
 — δίκαιος, 412
 — 'ξέκουσας, 727
 — οὐ, 622
 μήδομαι, 884, 973
 μήκει χρόνου, 69
 μήλα, 1100
 μηχανή, 774
 μῦθος, 277, 959
 μοχθέω, 1047
 μύω, 1008
 μῶμενος, 1136

Ν.

νάματα, 919
 ναμέρεια, 173
 νάπος, 436
 ναύλοχα, 633
 ναυτίλος, 537
 νέμειν, 483, 1022
 — διαίρετον, 163
 — μοῖραν, 1239
 — τὸ πιστόν, 398
 — ὦραν, 56
 νέορτος, 864
 νεοσφαγής, 1130
 νέρθεν, 1202
 νεφέλη, 831
 νικηφόρος, 186
 νιν, 289, 1141
 νοσῶ, 435, 1235
 νύμφα, 894
 νυμφεῖα, 920

Ξ.

ξυμφοραί, 243
 ξὺν δίκη, 279
 ξυναιρέω, 884
 ξυνήγορος, 1165
 ξυνηγορῶ, 814
 ξυνθήματα, 157
 ξυναικεῖν, 545

Ο.

ὄγκος, 817
 ὀδε, 1175, 1201, 1256
 ὀθεν, 701
 οἰκείος, 757
 οἰκούρια, 542
 οἶκτος, 298, 801

οἰνωμένος, 268
 οἷς ὁποῖος, 1204
 οἰστρέω, 653
 οἰστρος, 1254
 δκνον, 181
 δλουντο, 383
 δλωλα, 1144
 δμμα, 203, 527
 ὁμοῦ, 761
 δξύναι, 1176
 ὁπαδός, 1264
 ὁπώρα, 703
 ὅπως with fut., 455
 ὀργαίνω, 552
 ὀργανον, 905
 ὀργια, 765
 ὀρίζεται, 237, 754
 ὀρμή, 720
 ὀρώμαι, 306, 909
 ὅσον γε μή, 1214
 ὅσσε, 999
 ὅστις, 726
 ὅτοις, 1119
 οὔ, 415
 οὐ δῆ, 668, 876
 — δῆτα, 1127, 1208
 — καλή, 450
 — καλῶς, 457
 — κατὰ γλώσσαν, 747
 — μακράν, 962
 — μή, 978, 1190
 — μῆδέ, 1183
 οὐδαμά, 381
 οὐδὲ μὲν δῆ, 1128
 οὐκ ἀνδρὸς φύσιν, 1062
 — ἀπὸ γνώμης, 389
 — δσημον, 866
 — ἔστι, 449, 709
 — ὦν, 161
 οὐπάγων, 378
 οὐχ ἡδομαι, 374
 δχημα, 656

Π.

παγκόσμιος, 506
 πάγος, 1191
 παγχιρίστος, 661
 παιάν, 210
 παιώνιον, 1208
 παλαιός, 555
 παλαμναῖον, 1207

παλιντονος, 511
 πάμπληκτος, 506
 πανδάκρυτος, 50
 πανδίκῳ φρενί, 294
 πανδίκως, 611, 1247
 πανήμερος, 660
 παρὰ τοῖσι, 982
 παράστατις, 889
 παρέβαν, 500
 παρεῖς, 939
 παρεμνήσω, 1124
 παρέσχει, 1114
 παρθένος, 1275
 πάρφασσις, 662
 παρών, 422
 παρώσας, 358
 πατρῷα δρύς, 1168
 παῦλα, 1255
 παύω, 586
 πέδη, 1057
 πεδιάς, 1058
 πειθαρχεῖν, 1178
 πείρα, 591
 πέπειρα, 728
 πεπεύρανται, 581
 πέπλος, 602, 674
 πεπονημένος, 985
 περαιτέρω, 663, 948
 περισσά, 617
 περονίς, 925
 πιστεύσας, 1228
 πιστός, 541
 πίων, 703, 766
 πλακός, 273
 πλέους, 944
 πλευρόθεν, 938
 πλήγματα, 522
 πλήν with fin. v., 41
 πλήρωμα, 1213
 πόθεν; 707, 1009
 πόθος, 631, 755
 ποθοῦμαι, 632
 ποθοῦν, τό, 196
 ποῖ γνώμης, 705
 ποικίλλω, 412, 1121
 ποίνιμος, 808
 ποῖος, 427
 πόκος, 675
 πολλά, 49
 πολυγλώσσος, 1168
 πολύζηλος, 185

πολύκωπος, 656
 πολύφθορος, 477
 πομπεύω, 620
 πόμπιμος, 560
 πομπός, 617
 πόρρωθεν, 1004
 ποτιψάω, 1214
 ποῦ πράγματος, 375
 πράκτωρ, 251, 860
 πράξις, 151
 πράσσειν καλῶς, 1171
 πρίν, 2, 197, 1133, 1259
 πρίων, 699
 πρὸ γάμων, 505
 προβάλλω, 81
 προδιδάσκω, 681
 προεξεφέμαι, 759
 προθυμέομαι, 1119
 προκίδομαι, 966
 προκλαίω, 963
 πρόμαχος, 856
 προξενεῖν, 726
 προπετής, 701, 976
 πρόρρητος, 684
 πρὸς in oath, 436
 — and ὑπό, 1160
 — αὐτῆς, 1132
 — τόξου κρίσιν, 266
 — τοῦ; 1131
 — τοῦτο, 1211
 — φύσιν, 308
 — χαράν, 179
 προσαρμόζω, 494
 προσβάλλω, 580
 προσδεδεγμένος, 15
 πρόσεδρος, 794
 προσμαχθέν, 1053
 πρόσνευμαι, 1216
 προσομιλέω, 591
 προστάτης, 209
 προστήκομαι, 833
 προσφωνοῦμεθα, 229
 προτῆξαι, 164
 προτίθημι, 1049
 προτιμᾶν, 722
 προφαίνω, 851
 πρόφαντον, 1159
 προχρίω, 696
 πρῶ, 631
 πρώτιστα, 1181
 πυρά, 1213

P.

ραβδονομέω, 515
 ραίλιτο, 268
 ρήγνυμι, 919
 ριπτέω, 780
 ριπτός, 357
 ρίπτω, 790

Σ.

σάρκες, 1054
 σαφήνης, 892
 σέθεν, 1138
 σεμνός, 765
 σῆμα, 614
 σημαίνω, 345
 σθένος νίκας, 497
 — ποταμοῦ, 507
 σκάφος, 803
 σκληρός, 1260
 σκοπεῖσθαι, 296
 σκότος, 596
 σκύλαξ, 1098
 σπᾶσθαι, 786
 σπιδάς, 678
 σπορά, 420
 στάσις, 1179
 στέγομαι, 596
 στέργημα, 1138
 στέργω, 486, 577, 992
 στέρεσθαι, 135
 στόλος, 496, 562
 στόματα, 938
 στόμιον, 1261
 στόνος, 522
 στρωτά, 916
 στρωφῶμαι, 907
 στυγούμενον, 738
 στυγῶ, 583
 συγγνώμην ἔχει, 328
 συγγνωμοσύνη, 1265
 συγκατοικτεῖρω, 535
 συγκραθεῖς, 661
 συγχεῖν χάριν, 1229
 συμβαίνω, 173, 1153, 1164
 συμμυγής, 762
 συμπράσσω, 1177
 συναλλαγή, 845
 συνεξακούω, 372
 σύντονος, 923
 συντρέχειν, 295
 σφαγαί, 573

σφάλλω, 727, 1113
σφε, 912, 1133
σφραγίς, 615
σώζω, 626, 682

T.

τάν, 279
τάνθρώπων, 439
ταρβήσας' έχω, 37
ταυροκτονῶ, 760
ταυροσφάγος, 609
τε, 1019
τεκνούσσα, 308
τέλεα, 948
τελεόμηνος, 824
τέλη, 238
τεμεκία, 754
τέρας, 1131
τετράδορος, 507
τεχνάομαι, 534, 928
τηλαυγής, 524
τί φημι; 865
τίς ποθεν; 420
τὸ μὲν...τὸ δέ, 1230
τὸ μηδέν, 1107
τὸ πρὸς κείνου, 479
τὸ σὸν ἔργον, 1250
τοιούτος, 1022, 1048
τοῖσι; 984
τολμάω, 583
τομή, 886
τόξα, 512
τοσουτον ὡς, 117
τοῦμὲν μέρος, 1215
τρίκρανος, 1098
τρίμηνος, 164
τροπαῖ ἔστησε, 1102
τροπαῖε, 303
ιυγχνῶ, 625
τύραννος, 316
τῶν ὧν, 266

T.

ὑβριστής, 1096
ὑδρα, 836, 1094
ὑπαγκάλισμα, 540
ὑπαίθω, 1210
ὑπεκδραμεῖν, 167
ὑπεκτρέπω, 549
ὑπέροχος, 1096
ὑπερτελής, 36

P. T.

ὑπό, 419
ὑπόστεγον, 376
ὑποστρέφω, 220
ὑφαντός, 1052

Φ.

φαίνων, 239
φανελί, 1, 186, 432
φανθέν, 743
φαρμακεύς, 1140
φάρος, 916
φάσκω, 420
φάσμα, 837
φήμη, 1150
φημί, 418
φθίμενος, 1161
φθίνων, 1239
φίλος, 1090
φίλτρον, 584, 1142
φοιτάς, 980
φόνιος, 831
φόνος, 558
φορᾶς φθόνησις, 1212
φορέω, 965
φόρτος, 537
φράζω, 928
φρώνες, 931
φρίσσω, 1044
φρονέω, 313, 490
φρουράν, 226
φρουρέω, 915
φυλλάς, 754

X.

χαίρειν, 228, 819, 921, 1119
χάλυψ, 1260
χαμαικοίτης, 1166
χάρων, 485, 1217, 1252
χαρτός, 228
χείρ, 603, 1047, 1102
χειροτέχνης, 1001
χειρώω, 1057, 1109
χιτών, 612
χλωρός, 1055
χρήζω, 408, 416
χρήν, 1133
χρηστά μωμένη, 1136
χρηστός, 3, 452
χρίω, 689
χρυσαλάκατος, 637
χρυσήλατος, 924

χωρίς, 1003
 ὥσπερ, ὥνπερ, 715

Ψ.

ψάω, 678
 ψεύδομαι, 712

Ω.

ὦ πόποι, 853

ὠλεκόμην, 1012
 ὠμόφρων, 975
 ὠρφανισμένος, 942
 ὥς prep., 366
 — adv., 771
 — πρὸς τί, 1182
 — γ' ἐπεικάζειν, 1220
 ὡσαύτως, 372
 ὥστε, 537, 768, 1126
 ὄφελον, 999

II. ENGLISH.

A.

- Accent of *παρά*, on, 721
 Accusative, anticipatory, 97, 196, 545, 734
 — cognate, 50, 220, 1045
 — of relation, 350
 Ajax compared with Trachiniae, Intr. ix.
 Antigone compared with Deianira, Intr. x.
 Antithesis of *οὐ* and *δέ*, 198
 Article, demonstrative use of, 1172
 — rare use of, 266
 — = relative, 47, 381
 Attraction, 57, 241, 1121, 1194, 1208, 1232
 Augment omitted, 772, 904, 912

C.

- Conjunctive, dubitative, 947, 973
 Constructions combined, 57, 1238
 — after *λείπομαι*, 937
 — *οὐ μή*, 978, 1190
 — *φαίνομαι*, 1129, 1251

D.

- Dative, causal, 240
 — ethic, 1147
 — instrumental, 597, 940

- Deianira, character of, Intr. x.
 Deictic force, examples of, 540, 1022, 1090
 Divisions of play, Intr. xiv.

E.

- Emphasis, examples of, 1125, 1145

G.

- Genitive, doubtful use of, 927, 942
 — double use of, 1191
 — of object, 1138
 — of Personal Pronoun understood in Possessive, 485, 775

H.

- Heracles, apotheosis of, the climax of the play, Intr. ix.
 — character of, Intr. xi.
 "Hercules Furens" compared with this play, Intr. ix., x.
 Hyllus, character of, Intr. xi.
 — , *ρητορική* of, 1179

I.

- Imperfect, 47, 76, 234
 — of *εἰμι*, 564
 Interrogative, double, 421
 Irony of Sophocles, Intr. xi., xii., 296, 320

L.

Lichas, character of, Intr. xi.

M.

Middle voice, doubtful use of,
996

— force of, 306, 909,
1215

N.

Names, significance of, 791

Negative, repetition of subordi-
nate, 3

O.

Optative, uses of, 2, 56, 93, 657,
955, 1004, 1161

— frequentative, 906

— indefinite, 902

P.

Paronomasia, 791

Participle after *ἔξοδα*, 5
— *ἔχω*, 37, 403, 412

Perfect, 345

Periphrasis, 912

Plural for Singular, 1237

Predicate, 1253

Prepositions, combination of,
1160

— omitted after verb of
motion, 58

Prolepsis, 104, 116, 147, 477,
1021, 1174

Pronoun repeated, 289

R.

Redundant expressions, 577,
1208

S.

Schema Pindaricum, 520

Similes. "The Husbandman,"

32
"The Bird," 104

"The Cretan Sea,"

117
"The Great Bear,"

130
"The Sailor's Cargo,"

537
"The Sawdust," 700

"The Sculptor's
Work," 768

"The Nightingale,"
962

Sophocles, 3 periods of style
of, Intr. xiii.

— order of plays of,
Intr. xvi.

— success of, Intr. xvi.

— epithets applied to,
Intr. xvii.

— death of, Intr. xviii.

— variety of expressions

in, 394, 475, 483, 1063, 1238

Subjunctive after verbs of fear-
ing, 664

T.

Tmesis, 925, 1053

U.

Unities of the Drama, only one
observed in Sophocles, Intr.
xv.

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